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TICKET SPEC. BOMBSHELL

RLANGER'S '17-'18 TAX, $848,000, PERSONAL SERVICE ARGUMENT

s. Bickerton, Jr., Before Internal Revenue Commissioner—Everything Personal Service in Theatrical Production—Allowance Means Saving

Joseph Bickerton, Jr., argued this ek before the Commissioner of ternal Revenue at Washington for new classification for theatrical tivities, which may result in the ving of millions in taxes for showin.

The attorney's leading contention that all phases of theatricals ould be placed on a "personal rvice" basis by the government, ether incorporated or not. The neral basis for the claim is that ow business is not commerce.

In his brief Bickerton maintains t the producing and operation plays, management of theatres, oking of attractions and other ed activities constitute a quastfession rather than ordinary siness; that, therefore, the income

(Continued on page 4)

ELAY SPEC'S CUSTOMER O MAIN TICKET OFFICE

way's New Method of Capuring and Holding Trade Against Competition

small ticket agency has inaugud a new way of conducting prostive buyers to the establishment t is an almost perfect example of lay system. The agency is down block from one of the big musi leaders, with two other ticket rs between their shop and the tre. The attraction is one for ch it is almost impossible to chase tickets at the box office, ept at a much earlier date.

ne of the steerers is outside of lobby. It is his assignment to ar the disappointed amusementker and direct him down the k where he will get "any kind of tickets cheap." Half way down street is another employe, lit-

(Continued on page 3)

Musical Comedy by Amateurs

new idea of trying out a musicomedy is having amateur perners rehearse a new script ined for Broadway production. Polytechnic Preparatory Instiof Brooklyn, N. Y., will present w musical comedy, "Tulip Time," he Academy, Brooklyn, March 7 8.

Fred Coots and William Cary can composed and authored the ical show. Briggs French is ing it.

2ND COLORED SINGER FOR CONCERT STAGE

Julius Bledsoe of Vaudeville—Debutting at Aeolian Hall in April

The second colored singer to make his debut as a concert artist since the new year will be Julius Bledsoe of the vaudeville team of Francis and Bledsoe. He will give a recital at Aeolian Hall early in April. Bledsoe is a baritone, and is described as having a voice of unusual beauty and training.

Bledsoe follows Roland Hayes, Negro tenor, who made his debut some time ago, and is now being hailed as one of the finest singers on the American concert stage. Hayes has been studying for several years in Europe.

Bledsoe's partner, George Francis, is preparing for a dance tour with his Black and Tan Orchestra, recently at the Terrace Garden.

10 WOMEN STARS

All Invited as Guests of Green Room Club

The next revel of the Green Room Club will be held at the clubhouse at midnight Saturday next week. The guests of honor will be 10 feminine stars, designed to make the event unique in club affairs.

Those invited are Jane Cowl, Grace George, Jeanne Eagels, Fay Bainter, Madge Kennedy, Laura Hope Crews, Francine Larrimore, Helen MacKellar, Helen Mencken, Eva Le Gallienne.

POLITE BOOKING AGENTS

It's "hats off and no smoking," with the rule strictly enforced, for agents and visitors on the floor of the Keith popular priced vaudeville department now. Any one who forgets is reminded of the "no smoking and remove the hat" order by an attendant.

Handsome Is as Handsome Does

Detroit, Feb. 20.

The elder of the Boudini brothers, accordionists, was off the bill at the Palace three days last week suffering from poison which got in his eye when dyeing his hair.

50-CENT ADVANCE LIMIT UPHELD BY N. Y. COURT

Constitutionality of Excess Premiums Measure Determined by Court of Appeals—New Agency Has 25 Cent Advance Plan—District Attorney Plans Immediate Action on Gyps — Brokers Must Post $1,000 Bond Against Violations

MAYBE ANOTHER TRIAL

In addition to clearing up the ticket situation on Broadway the decision of the New York Court of Appeals Tuesday may lead to competition among the larger agencies via price cutting.

The first intimation of reseling

(Continued on page 23)

15% AUTHOR ROYALTY UNDER NEW CONTRACT

Percentage Operates Over $10,000 Gross—Kaufman and Connelly's Agreement

One of the smartest contracts obtained by playwrights for a nonmusical show was that given George S. Kaufman and Marc Connelly, authors of "Beggar on Horseback," the newest success on Broad-

(Continued on page 23)

PROUD FATHER

But Stock Company Management Wanted Vincent Coleman to Suppress the News

Boston, Feb. 20.

Vincent Coleman, leading man in a Brockton stock, got into a jam with those behind the show financially last week when he refused to keep sub-rosa the fact he was married and the father of a boy.

The owners of the company feared it would hurt his drawing power with the patrons of the house if it became known he was not a heart-free youth, but Coleman couldn't see it that way.

Coleman married Marjorie Grant, formerly a specialty dancer with "The Perfect Fool." They have been married about a year.

5,000 MOTHERS IN ONE CITY TALK MOTHERHOOD AND YOUTH

Parent-Teachers' Association Has Membership of 680,000 and Growing—Censoring for Suitable Pictures Certain to Be Society's Result

Kansas City, Feb. 20.

The amusement managers, especially those of the picture houses, were given something to ponder over last week when 5,000 Kansas City mothers assembled in Convention hall to participate in the tenth annual founders' day rally of the Parent-Teacher Association.

From every walk in life came these 5,000, some in limousines, some on street cars, and many walked. They represented a local membership of 22,000 and all interested and united with the same tie, that of motherhood and the spirit of the youths of their organization is pledged to protect.

It was announced by one of the speakers that the movement was rapidly growing and world-wide interest being created; with a total membership of 680,000 at the present time.

While all these mothers do not devote their time to censoring the pictures which the children will see, some of their efforts are along this line, and with the co-operation of the public school system, is bound to have results.

TWO ORGANISTS IN CHICAGO HOUSE

Both May Simultaneously Play—Mr. and Mrs. Jesse Crawford, Organists

Chicago, Feb. 20.

The Chicago theatre is installing an extra organ and will have two organists playing at the same time.

Jesse Crawford will officiate at one, while his wife, who is at present handling that department at the Roosevelt, will operate the other.

This innovation is being closely watched by exhibitors.

STARTS IN PAJAMAS

But Sherman Will Later Dress Up in "American Sheik"

Samuel Shipman, missed from his haunts on Broadway for several weeks, has returned to the main stem with the script of a new show which A. H. Woods may produce. The play is called "The American Sheik," designed to star Lowell Sherman.

Sherman will have plenty of chance to dress up. At the opening he will appear in silk pajamas. After that it gets better.

REDUCING FOR BAYES

Orpheum, K. C., Cutting to $1 Next Week

Kansas City, Feb. 20.

Beginning Feb. 24 the admission scale at the Orpheum will be reduced for the week-day night shows to $1 top from $1.50.

The bill that week will be headlined by Nora Bayes.

MISSION PLAY'S RECORDS

2,500 Times to Over 2,000,000 Admissions

Los Angeles, Feb. 20.

The Mission Play, nearing its 2,500th performance is said to have played to two million paid admissions.

This is the 12th year of the production at its own playhouse in San Gabriel.

ORGAN AS FEATURE BELIEVED DROPPING OUT

Lafayette, Buffalo, Stopping It—Last Local House to Exploit Organist

Buffalo, Feb. 20.

Arthur Martell, organist at the Lafayette Square, is leaving the theatre at the expiration of his present contract next week and returning to the Gordon chain of New England.

The Lafayette started the organ furore here at its opening two years ago.

Competing houses installed similar instruments, but abandoned them one by one.

Martel, the sole remaining fea-

(Continued on page 3)

COSTUMES

Who will make your next ones? Those who have bought from us say—

BROOKS-MAHIEU

1437 B'way Tel. 5980 Penn. N. Y. City

11,000 Costumes for Rental

STARVING LEIPZIGERS MUST HAVE THEIR ENTERTAINMENT

Cheaper to Buy Expensive Theatre Seat Than High Priced Fuel—American Consul at Leipzig Reports on Condition

Variety-Clipper Bureau,
Washington, D. C.,
February 20.

Americans visiting Leipzig have repeatedly asked, "How can the Germans in the face of unemployment, privation and actual want afford to patronize the opera house, concert halls, picture theatres and other houses of public entertainment every night of the week so that they fill the doors to overflowing?"

This condition has created so much comment Consul Don S. Haven has made a special report on it to the Department of Commerce, stating that in Leipzig proper it is especially hard to understand this phenomenon, since the President of the Leipzig Police states that over 140,000 of the city's 700,000 inhabitants are out of employment, affecting 50 per cent of the population.

Mr. Haven says, "There is no doubt the true Leipziger 'hath music in his soul' and many are spending hard-got money for high priced musical entertainment when they are in actual need of food.

"Although they say that a good German would go hungry that he might hear his favorite Beethoven Sonata—there seems to be an element of reason in the proffered explanation that the people in Leipzig do not attend the public houses because they can afford the luxury, but because they find it an economic necessity.

"That it is cheaper to pay for a seat in a theatre which is warm and entertaining than to spend the night at home burning high priced coal, gas or electricity."

Other observations are in Mr. Haven's report. "In Leipzig the American must pay heavily for the best seat in what would have difficulty passing for a second class picture theatre in America, where a played-out American film is the special attraction and the only music is an attempt of a five-piece German orchestra to express American jazz—an attempt with all the elements of a tragedy."

"From the smaller cities and outlying towns," continues the report, "comes the cry from the picture theatres that owing to the hard times and the anaemic purse pictures are being shown only a few days of the week and that unless the distributing corporations come to the assistance of the house managers with a reduction of rental costs the majority of the movie houses will be forced to close."

SHADOWGRAPH USED

London, Feb. 20.

The Greathouse Shadowgraph was used by Albert De Courville in his revival of "The Rainbow," at the Palladium Monday.

It is understood Greathouse is awaiting papers from New York before applying for an injunction, with the show's opening unmolested.

William J. Wilson is to stage de Courville's new revue.

The Shadowgraph was brought over here by Harry Greathouse, while still in "The Follies." It is getting $500 a week at the Coliseum.

Decourville announced he would use the effect in his next production. He says he learned about the working of the effect by reading a French newspaper, which describes it as existing in French shows 20 years ago. Greathouse claims exclusive rights.

SHAKESPEARE CO. COMING

London, Feb. 14.

The New Shakespeare Company, under the direction of W. Bridges-Adams is likely to be seen in New York next season. The company plays every spring at the Memorial theatre at Stratford-on-Avon and spends the rest of the time on the road, with an occasional London season at a suburban theatre.

MINERAL WATER WRITER

London, Feb. 12.

The next production scheduled at the Everyman is "Monica," by Ernest Cecil, which is the pen name of Sir Ernest Cecil Cochran, the mineral water magnate.

SOCIALIST'S IDEALS PARIS PLAY THEME

"Au Seuil du Royaume," by Knut Hamsun, Norse Playwright. Done in French

Paris, Feb. 20.

"Au Seuil Royaume" ("Threshold of the Kingdom") is the French title of a four-act piece by the Norwegian author, Knut Hamsun, the translation being by F. de Spengler and P. J. Jouve, which was presented Monday night at the Comedie Champs Elysees, where it was fairly received.

The plot deals with the circumstances of a young socialist of good family who sacrifices his home rather than compromise his radical doctrines. He refuses to accept desirable positions when they are offered and because of his adherence to what he believes right principles drives his wife to elope with a richer rival.

Hamsun has written a sequel involving the same characters. It is called "Sunset" and the socialist is pictured as having given up his advanced ideals and is making the best of his life in a comfortable way.

The Comedie production has George and Ludmilla Pitoeff playing the hero and his wife.

MUSIC STILLED PANIC

Strauss Conducting When Blaze Broke Out on Rome Stage

Rome, Feb. 12.

There was an outbreak of fire on the stage of the Constanzi, the opera house of the Italian capital, when some wigs worn by the chorus blazed on coming in contact with a braiser forming part of the scenery.

Richard Strauss was conducting his own "Salome." Noticing the panic spreading, he ordered the orchestra to start playing a popular march.

This had the desired effect on the audience, while a chemical extinguisher and a couple of firemen put out the five. When Carmen Mellis, soprano, singing Salome, who fainted at the cry of fire, had recovered the opera was continued.

FILM WEEK DISAPPOINTS

American Pictures Best Draw in England

London, Feb. 20.

"British Film Week" was not the success it was expected it would be, despite the press gave plenty of publicity to the occasion. The takings are said to have been 25 per cent. less than was expected.

The result of the all-British display shows and is admitted by English exhibitors that picture houses ever here would be in dire straits without American pictures.

Some of the exhibitors admit that even German-made films draw better than the native product.

PRODUCTION IN PROOF

Paris, Feb. 10.

An independent stage society calling themselves "Les Cadets" presented last week for a matinee at the Mathurins a French version signed Guillot de Salx, of a four-act tragedy-comedy "Akim," by a Rumanian playwright, Victor Eftimiou.

This work is reported to have been created as written by Tchekov, because of the criticism of Eftimious by his colleagues. As soon as "Akim" was launched he proved Tchekov was not the author, and thus stopped the inevitable attacks of the local critics.

"CHAUVE SOURIS" RETURNS

Paris, Feb. 21.

Balieff has made arrangements to return to the Theatre Femina during the summer.

In school we learned that Lincoln's Gettysburg speech, at the time, was not thought a lot of and created only a mild impression. As years have gone by and people learned to appreciate the real worth of the great man's thoughts and ideals, it has grown and is growing daily to be one of the greatest literary gems in all history.

This little ad for another year won't mean a thing, but then time will tell and **JEAN MIDDLETON** will start to be somebody. I'll be patient and hold on, for the one thing I need is **good material.** The Fiddle **I've got,** and as soloist with John Philip Sousa, long before I was sixteen, I made good as I'm **going to do in my new act.** You've all heard of Sousa because he **worked hard and advertised.** I hate to **copy,** but to **copy him** is no disgrace.

JEAN MIDDLETON
Direction EDWARD S. KELLER

AM. PICTURE SWITCH AT PAVILION, LONDON

"Covered Wagon" Going Out March 15—"Then Commandments" Opening March 17

London, Feb. 20.

The Famous Players' "Covered Wagon" is closing at the Pavilion March 15, and the same firm's "Ten Commandments" will open in the house March 17.

One road show of "The Covered Wagon" picture is already out in the provinces.

"Commandments," at the Pavilion, will not be under the management of Gilbert Miller.

TWO FILMS WIN

One British Picture Scores—"Anna Christie" Looks Good

London, Feb. 20.

"The Man Without Desire," the first British-made picture to be shown at the Tivoli was well received Monday.

"Anna Christie," the American film version of the play, went on at the Palace. It had a splendid reception and looks like a substantial hit.

LION KILLS KEEPER

Rome, Feb. 13.

During the production of "Quo Vadis" by an Italian film concern a lion escaped from its cage and dashed at a group of "extras" waiting to play in the picture.

The enraged animal seized a super aged about fifty and mauled him so seriously the victim has died from the effects.

The lion was shot by its trainer before it would relinquish the unfortunate actor.

ABEL RUBI'S "L'ICENIENNE"

Paris, Feb. 20.

"Boadicea," with the sub-title "L'Icenienne," the tragedy in six tableaux concerning the life of that English queen, by Abel Rubi, is to be presented at the Roman Theatre of Frejus, near Cannes, France, Easter Monday, April 21.

In the company will be a number of the members of the Comedie Francaise, who will visit Frejus especially for the occasion.

Samson with Announcer

London, Feb 20.

Sampson, a strong man along the lines of Breitbart, is causing some talk.

The novelty of the turn is the use of a comedy announcer along the lines of Balieff. The material is excellent, but is presented without real showmanship.

NIGHT CLUB PROFITS

London Police Drive Brings Revelations

London, Feb. 20

Figures show the profits which are made by some of the supper clubs, which keep open after hours in the West End.

At a hearing at Bow street it was brought on that Lambs' Club's profits in six weeks were $28,000 and the running expenses $1,400 weekly. The rent $2,500 and the furniture worth $500.

Recently the proprietors of this club were hauled into court on the usual chage of selling liquor after hours. They were fined $2,500 each, The secretary was fined $25 each on different summons.

The club's books showed that a Capt. Gordon Halsey received 5 per cent. of the net taking for introducing influential persons into the club.

GALLERY 1ST NIGHTER'S VICTORY AT WYNDHAM'S

Gallery Admission at Shilling —More Demands Anticipated

London, Feb. 20.

After the first night disturbance at Wyndham's, undoubtedly engineered by the Gallery First Nighters Club, the gallery at the house has fallen to the pre-war shilling.

This triumph over an actor-manager on a first night has given the malcontents a big hold. Other producers are looking forward to the same trouble.

Having got the gallery down to the price desired the enthusiasts will be after free programs, free cloak-rooms, and in due course free smokes and drinks to be followed by free conveyance home.

DENY GIBBONS RUMOR

Tale of Famous Players Getting Lease Untrue—N. Y. Statement

London, Feb. 20.

It is rumored here that Famous Players has the new Gibbons house in Haymarket and not A. H. Woods and Hiram Abrams.

The Woods office in New York, questioned on this story, replied that Woods and Abrams have leased the house and at last report the verified documents were on the water bound for New York.

BOURCHIER IN COSTUME PLAY

London, Feb. 20.

Grossmith & Malone are negotiating with Arthur Bourchier to take the starring role of a costume play which will succeed "Hassan" at His Majesty's.

MONCKTON, COMPOSER, DEAD

London, Feb. 20.

Lionel Monckton, 62, the composer, died here last week. Influenza caused his death. He was the husband of Gertie Millar.

JAMES HUNTER DEAD

London, Feb. 10.

James Hunter of the Four Swifts died here Jan. 31, aged 43. Born in Dundee, he crossed to America and became naturalized.

A clever juggler, he had been ill for some time and made his last appearance at Brighton last June. Most of his relatives reside at Paterson, N. J.

HOPWOOD'S PIECE RENAMED

London, Feb. 20.

Avery Hopwood's new farce, "Why Men Leave Home," has now been rechristened "Bachelor Husbands." It will be produced in the provinces Feb. 25.

The cast includes Farren Soutar, Betty Ross Clarke and Tonie Bruce.

"MR. SQUIRE," USUAL

London, Feb. 20.

"The Audacious Mr. Squire" is the name of the new play Bromley Challoner will shortly produce at the Criterion Theatre.

From all accounts it is a crook melodrama with the usual twist.

New French Play

Paris, Feb. 20.

"Tracassin" was given Feb. 14 at the Potiniere and was fairly well received.

COLLINS OUT OF DRURY LANE, ILL

After 44 Years' Service and 26 as Manager, Resigns

London, Feb. 4.

Arthur Collins resigned the managing directorship of Drury Lane after 26 years' service. He will be succeeded by Basil Dean, who, after beginning his career practically with Miss Horniman's repertory movement at the Comedy, Manchester, ran the Navy and Army Canteen Board theatres during the war, and now controls the productions at His Majesty's, the Ambassadors and the St. Martins, as well as the Playbox company.

Arthur Collins originally joined "the Lane" 44 years ago as an apprentice to Henry Emden in the paint rooms. From that position he gradually rose until eventually the late Sir Augustus Harris made him the stage manager, which led to his control of some 22 autumn melodramas and 20 pantomimes. He it was who one night persuaded Harris to go and see a comedian at the old Surrey. The comedian was Dan Leno, and he was engaged for the Lane then and there. He also had the distinction of being the only man who ever made a king sit among his people in the pit.

Desirous that His Majesty should see the play properly he had a box built in the popular part of the house. He was responsible for the rebuilding of the house, and for many improvements. Of late years the traditions of the house have suffered, the autumn drama and pantomime ceased to be regular features and such pieces as "The Decameron Nights," a success; and "Kreisler," a dire failure, took their place. The drama has now come back with "Good Luck," but the pantomime is still missing.

For some years he has been a martyr to gout and his retirement now is on account of ill health. After a sea voyage he will settle down in the country and devote himself to his first love—art.

"LEAP YEAR" REVUE

At Hippodrome, London, Due About Easter

London, Feb. 20.

In the cast of the new revue "Leap Year," which is due at the Hippodrome about Easter will be George Robey, Laddie Cliff, Betty Chester, Maud Fane, Vera Pearce and the 12 Ziegfeld "Follies" girls who have just arrived here.

The electricians of the house are busy trying out new lighting effects by Samolloff.

LIKE FIVE-NIGHT PLAY

First Cycle of "Methuselah" Sold Out at Court Theatre Premiere

London, Feb. 20.

"Back to Methuselah," the George Bernard Shaw play which takes five nights to be played, opened at the Court Monday night.

It was a brilliant premiere, all seats being sold out for the first cycle of five nights.

Frank Hardie Bound for East

London, Feb. 12.

Frank Hardie, once known as a leading vaudeville sketch manager and more recently an agent, has sailed for Los Angeles via New York.

SAILINGS

March 1 (London to New York) C. I. McCoy and "Covered Wagon" Indians.

Feb. 23 (London to New York) Johnny Dooley (Cedric).

Feb. 23 (New York to London)—Frederick Lamport (Lamport Reeves, London), Ansonia.

Feb. 20 (London to New York) Nelson Keyes (Olympic).

Feb. 20 (London to New York) John Tippett (Albania).

February 20 (London to New York) Herbert Ward "Olympic."

Feb. 19. (New York to Paris)—Ray Goetz, "Albert Ballin."

THE TILLER SCHOOLS OF DANCING
143 Charing Cross Road
LONDON
Director, JOHN TILLER

BARE LEGS BARRED FROM PALACE; ORDER FOR ALL KEITH BIG TIME

Wayburn's New Revue Instructed to Cover Up After Opening Matinee Monday—Couple of Scenes Minus Fleshings

Ned Wayburn's Revue at the Palace this week came under the bare-leg ban Monday following the matinee. The Keith office ordered Wayburn to eliminate all of the bare-legged costumes and provide fleshings before the night show.

Following the report that in the Hawaiian number and in a "Girl in the Bathtub" scene the girls were scantily clad, the order was issued and will be followed up by a general letter to all house managers and producers anent the appearance of girls in revues of acts without fleshings.

Several cities on the Keith Circuit, especially Cincinnati, have local ordinances prohibiting bare legs, but the action of the Keith officials is the first time that a general banning has been promulgated by the Circuit itself.

Another recent Palace turn is said to have come under the bare legs and nudity ban is the Hackett-Delmar Revue. The order will drastically affect all of the classical dancing acts and most of the revues which have been sans leg coverings since the bare legged craze hit the show business.

Last season the Columbia Burlesque Circuit removed the ban on bare legs, the producers contending that with all the musical comedies going in heavy on the undraped underpinning they were suffering by comparison and making burlesque too kickless.

Monday night the Wayburn Revue had complied with the edict. It is one of the most elaborate revues of the season and was produced at a reported cost of $21,000.

WARD DEFEATS FATE

Robbed of $900, Goes to Monte Carlo and Wins $9,000

London, Feb. 20.

Henry Ward was recently robbed of $900 in Milan when his handbag was taken. He got sore at fate and went straight to Monte Carlo. He won $9,000 at the tables, but still is grouchy.

MANAGER'S WIFE IN HOSPITAL

Chicago, Feb. 20.

Following a quarrel with her husband, Mrs. Hazel De Lang, wife of Arthur De Lang, manager of the Star, attempted suicide by swallowing germicidal tablets. She was removed to the Henrotin Hospital, and will recover.

Closing Theatres as Protest

Vienna, Feb. 14.

The tax of 30 per cent on gross receipts imposed by the Vienna municipal council on all theatre receipts is being vigorously opposed by the managers.

They will close their houses in May instead of July, unless the municipal tax is repealed.

MARRIAGES

Carrie L. Finnell, soubret at the Haymarket, Chicago, burlesque stock, and Charles L. Grow, musical director; Justice Louis K. Elkstrand.

Veronica to Tom Jones, February 8, at New York.

At St. Matthew's Church, February 15, Melville Baker, playreader in the Frohman offices and adapter of "The Swan," to Gladys Franklin Gould, on the editorial staff of McCall's Magazine. The couple will spend their honeymoon in the south.

Louise Bowers and Patsy Brown (Lewis and Brown) were married at the home of the bride by Rabbi A. Gutt, February 11. Both are appearing at the Monte Carlo (cabaret).

Patsy Brown (Lewis and Brown) and Louise Bowers, also vaudevillian, Feb. 11, in New York City.

"THE CLIPPER"
America's Oldest Amusement Paper
Only paper in the world solely devoted to outdoor amusements.
Out tomorrow—10c.

GALLERY BOOS OVER HIGH COST OF FLOPS

Du Maurier Chisels Upstairs Prices from Stage After Bonehead Speech

London, Feb. 14.

Scenes marked the curtain fall of Gerald du Maurier's new drama "Not in Our Stars." He had himself described it as a thriller, and the audience had called him several times when "booing" and hissing broke out in the gallery. He tried to make a speech, tactlessly beginning "Ladies and Gentlemen of the stalls." It was then the storm broke in real earnest.

The gallery told him plainly their seats were not worth two shillings. Peace was restored when he promised an immediate reduction in the admission price. The play itself was indifferently received by the press.

Basil Dean will shortly produce John Galsworthy's new play, "The Forest," at the St. Martin's.

Sir Alfred Butt is at the moment holiday-making in Madeira and, until his return, Basil Dean will not announce any of the future plans for Drury Lane beyond the fact that the run of "Good Luck" will not be interfered with. The historic house may see Shakespearen revivals.

Dame Clara Butt reappeared in London at Albert Hall Feb. 3 and was welcomed back by a huge audience. During her long foreign tour she has learned to sing in Russian, and surprised the audience, most of whom did not understand a word, with Rachmaninov's "Silent Night." Another artist who made a big impression was Ysaye, Belgian violinist.

Following the craze for trade which has spread from "society" to the stage, Gladys Cooper is said to be shortly opening a massage establishment in the West End. This statement was made by one of the partners in the business the actress hopes to take over when applying for a license. The application was adjourned until Feb. 29.

The cleaning up of London prior to the opening of the British Empire Exhibition is not only demolishing the night clubs but killing the circulation of the many Continental illustrated papers which have a large sale here. The first to suffer is the French "Le Sourire," which has been banned. The rest

(Continued on page 39)

ROXY LAROCCA
"THE BASHFUL BOOB"
Making Them Laugh

"BAT" IN CAPETOWN

Sarah Sylvia, Yiddish Actress, May Visit States

Cape Town, Jan. 18.

The Opera House closed Jan. 5 with the English actor, Percy Hutchison, and his company, staging "Nightie Night," transferring to the Tivoli Jan 19 producing "The Bat." The Opera House is being renovated and decorated, reopening Feb. 18 with a new play by the Leonard Revue Co.

Capacity business followed "The Bat," by the Hutchison Co. The mystery play is capably performed.

The Jewish actress, Sarah Sylvia, is playing a season at the Railway Institute. Miss Sylvia intends to visit the States shortly.

"Jack and the Beanstalk" was staged at His Majesty's, Johannesburg, to a success.

Week Jan. 7 Herschel Henlere, Canadian pianist,

Maurice Moscovitch, the Jewish actor, announces that he and his son, Nat Madison, will pay a return visit, opening in Johannesburg in March.

FROHMAN'S "TA-O-TA"

Charles Frohman, Inc., will shortly sponsor "Ta-O-Tai," a drama by Emmerich Foldes.

The author is a Viennese playwright.

Nat Goodwin's Nephew's Suit

Paris, Feb. 20.

Murray Goodwin, picture actor, a nephew of the late Nat Goodwin, is suing Joseph Guarino, owner of the make of films known as Audax, for breach of contract.

Murray Goodwin has been down with influenza and is now recuperating at Nice.

Maurice Goes to Switzerland

Paris, Feb. 20.

Maurice, the dancer, and Mlle. Leonora Hughes, have left for St. Moritz for a rest after their season in New York and prior to extended engagements in the spring.

KEYS FOR "FOLLIES" FORESTALLING SHUBERT

English Singing Comedian Expected to Appear in New Century Roof Show

London, Feb. 20.

Nelson Keys is sailing today on the "Olympic" to join Ziegfeld's "Follies" in New York.

The Ziegfeld contract with the English singing comedian was hastily arranged. It forestalled the Shuberts, who had been negotiating with Keys for their new show on the Century Roof, New York. One of the Shuberts is said to have dallied about engaging Keys, with Ziegfeld securing his opportunity through it.

LOEW AND BALTIMORE

Reported Negotiating for Whitehurst House

Baltimore, Feb. 20.

Negotiations are reported on by the Loew interests for one or more of the Whitehurst houses. The Loew people, it is said, have offered $1,000,000 for the Garden, the biggest of the Whitehurst string.

The other three Whitehurst houses are the New, Century, and Parkway. The Garden plays independent vaudeville and pictures. The other three are also pop houses.

The Loew circuit had the Hippodrome up to February 3, when it passed to Fred Schanberger. The Hip switched over to Keith bookings with the change.

At present the Loew circuit has no stand in Baltimore.

RELAY CUSTOMERS

(Continued from page 1)

erally guarding the other two agencies from those who think they might as well try one or both on the way to the corner. This second steerer grabs them and tells them to try the furthest [illegible] tickets there are better and the prices cheaper. As t[illegible] patron arrives at the corner he is encircled once more, this time by the stationary employes, whose duty it also is to tempt them on their way to the theatre. He propels the ducat-seeker inside the shop, leaving him, in turn, to the tender mercies of the counter man.

The whole relay is accomplished in a furtive, quiet sort of way. It appears to be less liable to police interference than the direct methods of navigating customers.

The chief advantage of the relay system seems to be its fairly effective protection against competition and its use as bait for the customers, who are impressed possibly by the constant attention showered on them by the army of ticket men.

Cissie Hayden Going to Paris

Cissie Hayden, head of the Eight Mascots in vaudeville, has booked passage on the "Berengaria" for Paris March 1.

She is going over to conclude negotiations for the act's opening at the Alhambra.

Income Tax Matter Settling in Senate

Washington, Feb. 20.

With the refusal of the Insurgent Republicans to reach a compromise rate on the income tax feature of the new revenue bill, Republican leaders in the House have conceded that, although the law specifically states that revenue legislation should come from the lower body of Congress, the real measure will be written in the Senate.

The Mellon plan is defeated, concede the leaders who have made a game fight to put it thorugh, and with the changes from the original plan to be made indications here point to possible revision of the fifty per cent. gate limit put on the amusement tax asked by the Ways and Means Committee.

The legitimate interests are known to have transferred their fight for a higher repeal to the Senate Finance Committee, where it is known that Senator Reed Smoot, chairman of the committee, is a friend of the theatres and, although he refuses to commit himself regarding the higher admission, those close to him believe there is hope for it to be extended considerably higher.

The only "thorn" is Senator Curtis, who still insists that from the revenue derived from the amusement tax should be paid the soldiers' bonus.

COLLECTION AGENCY TAKES IN POLI HOUSES

First Time in New England Houses Deducting One-Half of Agents' Commissions

The Poli houses, booking through the Keith Exchange, have been placed in the Excelsior Collection Agency for the first time.

Heretofore the Poli houses paid the vaudeville agents a full 5 per cent. commission.

It will now be cut down to 2½ per cent., the other half of the 5 going to the Excelsior.

ORGAN DROPPING

(Continued from page 1)

tured player, is under contract with Gordon of Boston, but was farmed out to the Lafayette at a substantial increase in salary.

Martel built up a large following here, the theatre featuring him widely. His departure marks the abandonment of the organ as a feature at Buffalo picture theatres despite the Lafayette has maintained that the feature has played a large part in the theatre's draw.

It is reported in the Picture Department of this issue that the Chicago theatre, Chicago, contemplates increasing its organists to two, playing simultaneously. The organ is made a feature at the Chicago.

French Operetta Gets "Bird"

Milan, Feb. 14.

The risque Parisian music comedy, "Phi-Phi," by Christine and Willemetz nearly caused a riot at the Theatre Fossati on the occasion of its 20th performance here.

A protest was organized by the Catholic committee of the region. Several young men invaded the theatre, interrupting the performance by noisily declaring the show immoral. It necessitated the police being called in to quell the disturbance.

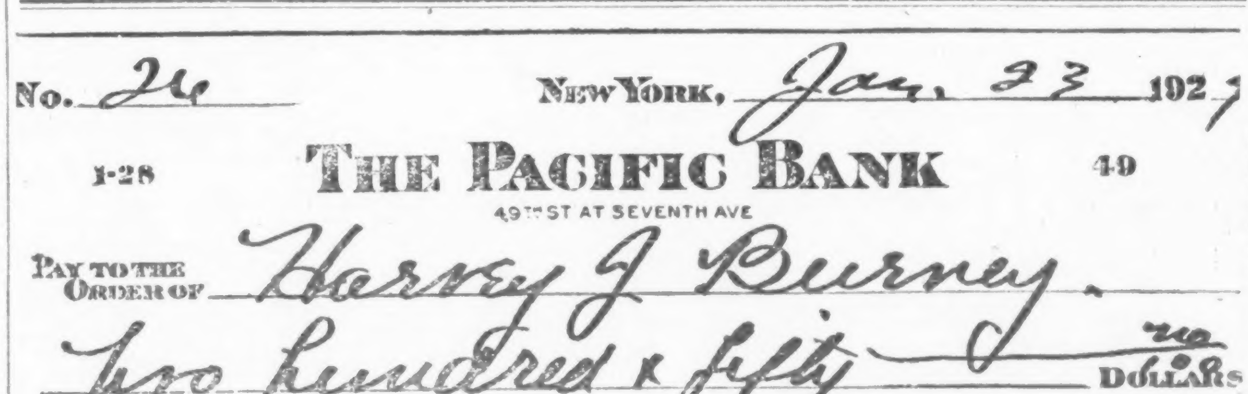
"Phi-Phi" has now left Milan.

"Audacious Mr. Squire" Pleasant

London, Feb. 20.

"The Audacious Mr. Squire," opening last night at the Criterion, is a pleasant farce, adapted from the picture.

It's well played, but with unoriginal situations.



No. 26 NEW YORK, Jan. 23 1924
1-28 THE PACIFIC BANK 49
49TH ST AT SEVENTH AVE
PAY TO THE ORDER OF Harvey J Burney
Two hundred & fifty no/100 DOLLARS
$250.00 Al. Jolson

Above is a reproduction of a check for $250 as donated by Al Jolson to the Harvey J. Burney Fund.

Mr. Burney, an actor for the past twelve years, has appeared with Conroy and LeMaire in their "Pinochle Fiends," doing the talk from the box, and later doing an act with LeMaire, as LeMaire and Burney. He has appeared in Klaw & Erlanger's "Fads and Fancies"; "The Girl of Tomorrow" at the LaSalle, Chicago; "World of Pleasure," Winter Garden, and again as a policemanwith Conroy and LeMaire, when they did their automobile scene in vaudeville.

A BENEFIT PERFORMANCE
will be given for Mr. Burney, who is
now totally blind (due to an accident)
SUNDAY EVENING, APRIL 13, 1924, at the BIJOU THEATRE, NEW YORK,

to raise funds to establish him in business and thus enable him to provide for his family.

Mail check for tickets or donations to Harvey J. Burney, 121 West 116th Street, or care of George LeMaire (Harry Weber office), Palace Theatre Building, New York.

Tickets $1.00, $2.00 and $3.00.

The best obtainable instruction at
NED WAYBURN
STUDIOS OF
STAGE DANCING
1841 Broadway
Write for Art Booklet "F"
Telephone Columbus 3500

COAST INDEPENDENT VAUDEVILLE MAKING REAL ESTATE BUYERS

Actors Find Playing West Coast Hideaways Profitable and Prove Ready Home Purchasers—Western Independents Better Than East

Los Angeles, Feb. 20.

Independent vaudeville on the west coast is proving a great aid to real estate interests operating in this vicinity due to the number of acts playing the independent houses buying homes. The independent houses are furnishing work for a large percentage of acts that remain in this territory permanently, making no effort to work east.

This condition exists to a large extent among married couples who have found playing the hideaway west coast independents more profitable than taking the trans-continental tours.

The west coast independent booking offices are hampered at present by the scarcity of new material. The majority of turns offered are those which have played out here for some time, the members having purchased homes. Only occasionally does any new material present itself as all acts booked by the larger circuits are carried past the coast territory by their original contracts with but an occasional turn dropping off in the far west.

The condition of independent vaudeville on the coast is far better for the actor than in the east. New houses playing the independent bills are springing up over night with many of the picture houses adding two and three days of vaudeville.

Salaries in these houses exceed the eastern independents by a wide margin, many of the coast houses practically reaching big time figures in their efforts to secure new material.

BENEFIT FOR BLIND ACTOR

Hervey Burney Testimonial at Bijou April 13

An all-star benefit performance will be tendered to Hervey J. Burney, at the Bijou, New York, Sunday, April 13.

Burney is totally blind. He has been in the show business for the past 12 years, first playing with Conroy and Lemaire in "The Pinochle Fiends." Then he did an act with Billy LeMaire under the name of LeMaire and Burney. He also appeared in a number of musical comedies.

The idea of the benefit, being promoted by George LeMaire, is to raise sufficient funds to open a small cigar store for Burney, so he will be able to earn a living and support his wife.

One of the first contributors when he heard of Mr. Burney's misfortune was Al Jolson, who sent his check for $200.

All the arrangements for the benefit are in charge of George LeMaire, care of Weber Agency, Palace Theatre Building, New York City.

NEW ACTS

The girl who played the violin in the "Follies" and a comedienne, besides, Georgia Howard has framed an act for vaudeville.

Ann Lemeau ("Up She Goes") and Elsie Young ("Tangerine") two-act.

Lewis & Gordon are reviving "Babies," to be put out with Charles Ward in the lead.

Bert Robinson's "Blondes" is in rehearsal, with Lorin Baker featured.

The Magleys, dancers, will shelve their present two-act and produce a five people singing and dancing revue.

Billy Champ and Helen Marcelle (Chicago).

Wm. A. Jones and Al Rea, united.

Harry Jolson, with a jazz band of 10 pieces.

Sig Newman, who formerly led a band, is preparing to do a single featuring work on the saxophone.

All of the Outdoors

Outdoor amusements thoroughly covered in the news in "THE CLIPPER"

Every Week 10c.

TRYING OUTSIDE SECTION

Yiddish Company at Majestic, Buffalo, Sunday

Buffalo, Feb. 20.

The Temple Theatre Company (Yiddish), with Adele Schwartz leading, migrated from the East Side house to the Majestic up-town for one performance Sunday. Although the Temple has had the Yiddish field practically free for several months, the house has been losing money steadily. The uptown performance is in the nature of an attempt to enlist additional patronage outside of the Ghetto district.

The difficulty between the union factions represented by the Temple here and the Standard Theatre Co. of Toronto has not been adjusted. The Temple claims an agreement with the Hebrew Actors' Union closing the town to any other union companies. The Standard also claims a union pact whereby Buffalo is included in the territory allotted to the Toronto company.

The Toronto aggregation is booked for a performance at the Majestic next Sunday. It appears that the union war recently thought to have been settled is on again.

MORE BOOKING SWITCHES

Philadelphia, Feb. 20.

The latest switchings in the bookings of independent houses concerns the South Broad. The house has been booked through the Sheedy Agency for the past two years. Three weeks ago it switched to the Jack Lander Agency. It is now being booked by Walter Plimmer. The house is a split week, playing six acts and pictures.

EL REY OPENING MARCH 3

Philadelphia, Feb. 20.

The El Rey, a new 3,000 seat picture and vaudeville house will open March 3. It is a Sallosky & McGuirk's venture on the site of the old Bingham House.

Harold Kemp will book the El Rey through the Keith pop price department.

POP AGENTS MOVE OUT

The headquarters of the Keith pop priced department's vaudeville agents on the fifth floor, a room formerly alloted to them, has been taken over for offices by the Sylvania Amusement Co. (Sablotsky & McGurk).

The move follows closely the order of C. Wesley Fraser advising agents to interview acts in their offices and not on or around the booking floor.

THE RITZ QUARTETTE

ALEX. MASON, Lead Tenor
ARTHUR HERBERT, Tenor
NEIL EVANS, Baritone
JACK BRUNS, Bass

Playing Balaban & Katz Wonder Theatres

CHICAGO TIVOLI RIVERIA

CHANGING AGENTS FOR INDEPENDENT HOUSE

Duchess, Poughkeepsie, Tries Many—Keeps None Very Long

Poughkeepsie, N. Y., Feb. 20.

The Duchess, independent vaudeville, has broken all records for switching bookers.

The house has been booked for two years by the Walter Plimmer agency. Two weeks ago it switched to the Harry Romm agency. After two weeks of Romm's it flopped back to Plimmer last week. Plimmer lasted one week.

This week Joe Eckel began booking the house.

Harry Shaw's Engagement

A bachelor dinner will be tendered Harry Shaw, in charge of the Amateur Opportunity Contest Department for B. S. Moss. The dinner will be at Beefsteak Charlie's, Tuesday night, Feb. 26.

The event celebrates Shaw's engagement to Flo Ring, with wedding bells set for the following week.

"Old Kentucky" Without Ruth

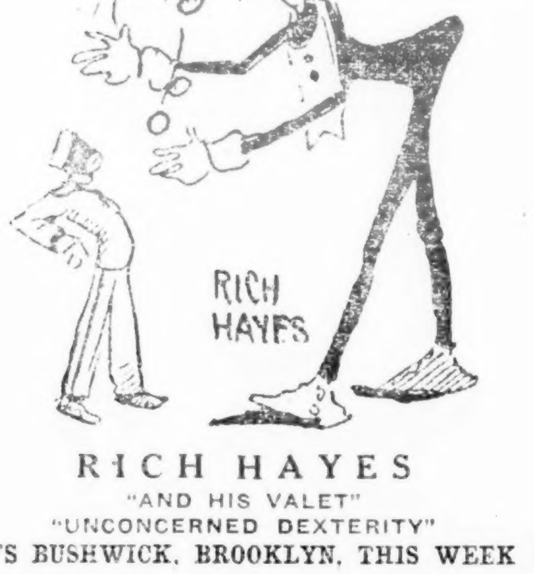
Los Angeles, Feb. 20.

"In Old Kentucky," Arthur Hockwalder's production, with Ruth Stonehouse, formerly in pictures, has been withdrawn from the road as too costly for one nighters.

The company may be reorganized as a minstrel troupe.

Keith Union Hill Deal

An agreement on a ten-year leasing basis has been arranged whereby the Keith interests take over the Capital and State, Union Hill, N. J.



RICH HAYES

"AND HIS VALET"

"UNCONCERNED DEXTERITY"

B. F. KEITH'S BUSHWICK, BROOKLYN, THIS WEEK (Feb. 18)

Commencing World's Tour in May, England, Africa, Australia.
Opening Orpheum Circuit, December 24, 1924.

Direction H. B. MARINELLI, LTD.

PANTAGES DID NOT CLOSE

Cog Slipped Somewhere in Frisco Realty Deal

San Francisco, Feb. 20.

A cog in what was believed to have been a well oiled piece of real estate machinery constructed to provide Alexander Pantages with a site for a new San Francisco theatre appears to have slipped. Pantages returned to Los Angeles with his project still hanging fire.

John Cluxton had been engineering the transaction and brought it to what he considered a closing point. Pantages traveled all night by automobile to reach here the following morning. The negotiating parties went into a closed session. When the day was done Pantages announced he was going back to the southland and could not give out any information concerning his new house.

Negotiations are still under way, it is reported.

ERLANGER'S TAX

(Continued from page 1)

derived flows from the rendition of personal services of those engaged. Bickerton further contends theatrical corporations actually operate through stockholders, who direct plays, select casts, secure bookings and other like acts.

Such stockholders, he argued, have functional activities, giving their entire time to the duties which must be personal service. He pointed out that stockholders in a commercial organization generally were in the position merely of investors, and to such persons the revenue law generally applied.

The attorney argued that capital employed in theatricals is incidental, since all income is derived from public patronage, not from invested capital. Bickerton advanced the claim that theatricals constituted a highly technical profession.

That point is concerned with a second phase of Bickerton's argument, a claim of absolescense, the right to set up a fair market value for purposes of depreciation, such as for mines and oil wells. He claimed the right of managers to place a fair market value on a play on the date of production, at which time some idea of its worth may be had. Bickerton explained a producer not only put money into his play, but he may have had to engage in long-term contracts with actors to secure the proper players, which added to the risk of production.

Regarded as a point of special importance to the attorney's contentions was the recognition that a manager's own ingenuity in selecting a cast may mean a success or failure. He should have the right capitalization, therefore, on the basis of a fair value at the time of first presentation, since it was incumbent that he have a sum of money to meet the hazards of production.

Bickerton's argument that theatricals are personal service corporations and not invested capital corporations was in behalf of A. L. Erlanger, but the result will naturally affect all show business. If the contentions are upheld it would mean a saving of $350,000 a year for Erlanger alone, based on his income tax returns for the years of 1917-18, the tax for the two years amounting to $848,000. As a personal service corporation the tax would have been about $150,000.

The attorney claimed that there could have been no excess profits in those years, since Erlanger was deriving income from personal services.

Immediate results from the presentation of the claims is not expected. The attitude of the internal revenue department has been to pass important questions on to the courts and the Bickerton argument will probably land there, unless the commissioner concedes the points.

WEIL NOT IN NEW YORK

Milton Weil, head of the Milton Weil Music Co., of Chicago, has changed his plans regarding his advertised trip to New York.

Mr. Weil will remain in Chicago instead of making his headquarters at 1658 Broadway, this and next week.

Murray Bloom is now general professional manager for the Milton Weil Music Co.

HONOLULU MANAGER IN N. Y

J. C. Cohan, president of the Consolidated Amusement Company of Honolulu, is in New York signing attractions and vaudeville acts to play his houses next summer. Mr. Cohan controls all the theatres in Honolulu.

JOE COOK INSISTS CONTRACT BE UPHELD

Comedian and Counsellor Call on Equity in New York This Week

Joe Cook and his attorney, Monroe M. Goldstein (Kendler & Goldstein), were seen entering the Actors' Equity office Monday afternoon. Neither would make a statement, Cook immediately jumping back to Boston where the "Vanities" is playing and the attorney admitting consultation with Frank Gillmore, but nothing else.

It is understood that Cook, muchly vexed at Equity's treatment of him through the medium of certain Equity delegates and representatives, came especially to New York to lodge a complaint. Cook is understood to believe himself "rawly" treated in his dealing with Earl Carrol through the Equity's representatives favoring the producer.

Cook takes exception to Variety's account last week, stating that while he notified Equity Felix Isman had been designated by Cook as the actor's arbitrator, Equity did not apprise him of Carroll's designation for three weeks. That period entitles him to leave the show, although Carroll, it subsequently developed, had named Gene Buck.

What prompted Cook's exception to his billing was the fact one of the Boston daily critics commented on Joe Cook's name being tucked away in a corner of the program, although one of the principal comedians and that his name was in three different types, as Mr. Joseph Cook, Joe Cook and Joseph Cook.

Goldstein contends Cook's contract specifically provides against any featuring above his name either by male or female actors, but that he didn't mind Peggy Joyce's co-featuring, and even her first mention.

It wasn't the ordinary question of more money or a better contract, but a strict compliance with agreement.

RUFUS LeMAIRE BOOKING

Starting Again to Place People With Productions

Rufus LeMaire has re-started placing people with productions. Following a record list of bookings with Broadway attractions, Rufus got the production bug. He did "Helen of Troy, New York" and then sold out his share before a loss could be charged against him; after that the young man promoted "Primrose," another production he claims will be done later by him. It would have gone on this fall, but some misunderstanding with Eleanor Painter for the lead interfered.

Recently Rufus concluded to start agenting again, which wasn't such good news to the other ten-percenters along Broadway. Rufe has his office in the Putnam Building.

He isn't connected with his former partner, nor with the Rufus LeMaire, Inc., a firm style still in existence.

YATES REVUE AS SHOW

The Yates Revue at the Hippodrome, New York, this week, is to be elaborated into a full length revue for a Broadway presentation this summer during the convention by Arthur Yates and Allan K. Foster.

HOUDINI LECTURING

Harry Houdini, the handcuff expert, has started a lecture tour that will call for 24 talks at various universities and colleges on the subject of spiritualism.

Houdini is lecturing under the auspices of the Coit-Alber Lyceum people.

SISTER ACT SHORTAGE

There is an extreme shortage of "sister" acts.

The reasons are many.

Mrs. Nat Weston Ill

Chicago, Feb. 20.

Mrs. Nat Weston (Weston Models) was forced to leave the act at Billings, Mont., Feb. 10, due to ill health.

She is at present confined in a sanitarium at Phoenix, Ariz.

Jimmy Duffy Out of Bankruptcy

Jimmy Duffy was discharged from bankruptcy on Monday. He had filed a voluntary petition.

WAR DEPT. VAUDEVILLE PREPARING FOR SUMMER

Acts Will Be Booked From War Department Offices in Several Cities—Acts in "One" Most Easily Placed

Variety-Clipper Bureau,
Evans Bldg., Washington,
February 20.

Direct booking of vaudeville acts by the war department is reported as, though still in the formative stage, having worked out exceedingly well and with extensive plans being made for the coming summer with the opening of the several training camps throughout the country.

Michael W. Smith, head of the Washington office, states that what the department is endeavoring to do for the soldiers, as well as for the vaudeville performer, has met with a splendid response and that many acts have received bookings, in some cases extending as high as 16 weeks.

The coming summer will find temporary camps opened throughout the entire country which will give the department additional time to offer the vaudeville performer, states Mr. Smith. Camp Meade, Md., alone will have some 7,6 3 men constantly at the camp from May through to the beginning of September. Other camps to be booked will be Camp Devens, Boston; Camp Dix, New Jersey; Fortress Monroe, Va.; Camp Bragg, N. C.; Fort McClellan, Ala.; Camp Benning, Columbus, Ga.; Fort Sam Houston, Tex.; Fort Sill, Okla.; Fort Huachuca, Ariz.; Camp Lewis, Seattle, Wash, and Fort Riley, Kans.

These camps will be booked from the offices of the war department in New York City, Washington, D. C.; Dallas, Tex.; Kansas City, and Seattle. The department is now endeavoring to work out a plan whereby it will be possible to give an act a complete route of all the houses, although Mr. Smith states this may not work out, due to some of the long jumps, and it may be found necessary to continue booking camps from acts then within the vicinity of the central point from which the bookings are made.

Due to the construction of the houses wherein the shows are given, it has been found that acts in "one" are more easily utilized, with the natural result that such acts have received the greater portion of the bookings.

It has been reported that two or three agencies have been opened here in Washington just for the purpose of booking through the war department. A check up on any such agents here failed to disclose the opening, as yet of such offices for this purpose.

SUING PAN CIRCUIT

Kearns and Saunders Claim $423,972 for Breach of Contract

Los Angeles, Feb. 20.

Jack Kearns and Frank Saunders, the latter the representative of Doraldina, have instituted an action against Alexander Pantages for damages to the amount of $423,972.

Kearns and Saunders backed an act in which Doraldina appeared, to play the Pantages Circuit under a contract calling for 30 weeks at $3,500 weekly and a percentage of the gross.

It is alleged that Pantages refused to pay the act after having agreed to do so.

At the time of production it was reported the Doraldina act had cost over $40,000 to stage.

HIP TILTS SCALE

Ticket agencies have been informed that hereafter seats for the Saturday and Sunday evening performances at the Hippodrome will be advanced 50 cents.

Previously the Saturday and Sunday evening seats have been $1.65 with war tax. Last Sunday night the price was $2.20. This new scale will also take in the holiday performances.

Barry-Lancaster Booked

Charlie Morrison has booked the first act for the Orpheum circuit for next season. It is Bobby Barry with Dick Lancaster. The turn is now playing Loew time.

JUMBLED PAN BOOKINGS STRAIGHTENING OUT

New San Diego House Will Eliminate Coast Mix-up

Los Angeles, Feb. 20.

The opening within the next few weeks of the new Pantages, San Diego, will eliminate the booking jumble which has prevailed for Pan acts ever since Pantages lost his former San Diego house.

For the past two months acts comprising the Pan road shows upon completing their local week are uncertain where they would go the following week, with a large number getting but two days the next week in an independent house in some adjacent town. The droppping out of the San Diego house left an open week in the Pan route, with no way to take care of the show left without a house other than booking an independent date of one or two days.

Although the new San Diego house will carry the Pantages name, local capital is heavily interested with Pantages, only securing an interest after the building had been started.

BOOKERS MUST KICK BACK

Chicago, Feb. 20.

Independent bookers have been notified by the local Pantages offices they will have to hand over two and one-half per cent to the office on all acts booked out of Chicago.

The new rule goes into effect immediately.

DE ANGELO'S DEBUT

Carlo De Angelo, a nephew of Ermeti Novelli, the Italian tragedian, will make his debut in American vaudeville shortly.

De Angelo will be seen in "Images," a playlet by Edward Locke.

THE BRAZILIAN WONDER

MIACAHUA

You have not seen Wire Walking until you see her, the only woman in the world who walks on the wire without the aid of a pole or umbrella. There is positively no artist doing an act of this kind.

Next week (Feb. 25) Keith's New York Hippodrome.

Direction Alf T. Wilton

CREATING ATMOSPHERE IN HOUSE OF LORDS FOLK

Buffalo, Feb. 20

Efforts of Mrs. Starke, the mother of Jessica Brown, now Lady Northesk, to hang a genealogical tree onto the family, are meeting with indifferent success.

Since the marriage of her daughter into the English nobility, Mrs. Starke has engaged a historian, who dug up that the family originally came from California, where most of the relatives still reside, and as far as can be learned, without front page publicity.

Meanwhile Mrs. Starke has remodeled her boarding house after the most approved Peg Woffington style. Added hedges and terraces are the entrance to add to the English appearance and now some of Buffalo is taking its orange peko in the afternoon in surroundings very English.

The court record shows that Mrs. Starke recently mortgaged her home for $12,000 and made other overtures for ready cash. It was said around here before Northesk left that he was long on ancestry, but short on currency.

At present Lord and Lady Northesk are attending the winter carnival at St. Moritz, Switzerland.

TWO CHAMPIONS IN ACTION

BENNY LEONARD and DANNY DUGGAN

Benny Leonard, Lightweight Champion of the World, who is touring the Orpheum Circuit in a vaudeville sketch which is finding great favor keeps himself in good condition. He does it in a very unique way. On the stage he has a little gymnasium installed, including a ring. Danny Duggan, the international society dancer, boxes with Benny every morning and gives Leonard quite a workout. You will see by the above picture that Danny is no slouch with the mitts himself. In the ten weeks that he has been working out with the champion he has learned a great deal. Leonard thinks a great deal of Danny's boxing ability. Danny is thinking of giving up his dancing and entering the ring as a professional. He has heard of those big purses that Tex Rickard is putting out.

Danny is a Massachusetts boy and has held all dancing titles in that part of the country for the past eleven years. Duggan is now playing the Keith-Orpheum Circuits in his Coast-to-Coast dancing tour.

Direction LEW GOLDER.

YOUNG KAHN AND ORCHESTRA DEBUT AT KNICKERBOCKER GRILL

Following Which Jazz Band with Society Leader Will Go Into Keith's Palace for Its Regular Vaudeville Tour

Roger Wolf Kahn and Orchestra will make their Broadway debut at the Knickerbocker Grill Tuesday of next week for an indefinite engagement following which the orchestra will go into Keith's Palace, New York, for their vaudeville tour.

The booking was consummated Wednesday, the arrangements calling for Khan musicians to receive a percentage of the gross and covert charges from the restautrant.

The opening is expected to be attended heavily by society with Otto Kahn who returned to New York City Thursday reported as to be present at his offspring's opening at the head of his own organization.

All the musicians engaged by Kahn who include some of the hottest musicians ever assembled will be present. While playing at the Grill the vaudeville turn will be readied. Major Donovan of the Pat Casey Agency closed the deal for Kahn. Arthur Lang will handle the arrangements for the band.

TALKING OF MIAMI, JUDGE KELLY SAYS

Letter Sounds as Though Humorist Is Now on City's Payroll

Miami, Feb. 18.

Editor Variety:—

Just a sigh of pity from the Everglades for you poor shivering mortals of the cold and sordid Northland. Arrived here last Tuesday via Seaboard Air Line from Philadelphia, and here I have at last realized my dream of a Winter Paradise.

It is now midnight, and from the windows of my palatial suite in the splendidly equipped Ponce de Leon hotel I can gaze for miles across the beautiful waters of Biscayne Bay, the shores of which are lined with groves of giant cocoa palms and on its bosom dance a thousand pleasure craft of every description. A lazy crescent moon is shining and tropic ocean breezes come whispering through the fronds of giant palms, tell their age-old story to the shore. (One more Scotch and I will start singing.)

However, to offset this pleasant dream, there are about 2,000 real estate agents here. They infest every hotel lobby and highway and, next to the boll weevil, are probably the South's greatest pest.

William Jennings Bryan is a permanent resident here, having moved from Lincoln, Neb., proving that most any man can be right once in his life.

Rev. Dr. J. Roach Straton, of New York, arrived here last Wednesday. Thursday, weather cold and unscharitable.

Dog racing is in full blast here. Also a new game which I believe is of Spanish origin; it is called "Jaialai," and it is played by two teams, somewhat like basketball, but in action it resembles a Black and White rock fight on San Juan Hill on the West Side or a Polish wedding.

Perfect weather and several splendid courses make this place a paradise for golfers.

The only vice district in the city is a corner of the public park. Here every morning, from seven until sundown, can be seen hardened Vermont checker players, Indiana horseshoe hurlers and vicious Nebraska domino experts flaunting their shame before the populace.

In spite of this, however, take it from me that Miami has arrived and is destined to be the Mecca of millions of northern pilgrims who may come to pray but will remain to play.

More anon.

Judge Kelly.

BLOOMENBERG'S BUY

Mr. and Mrs. Jay Bloomenberg, vaudeville acrobats, have bought the Stroud theatre, Stroudsburg, Pa., and will retire to operate it. Israel Lerner was the original owner. The Bloomenbergs contemplate continuing the same vaudeville and picture policy.

It's a 1,500-seat house. The sale price was $65,000.

IRENE'S SECOND SPRAIN

Due to a sprained knee received while alighting from a taxi, Irene Franklin was compelled to withdraw from the Riverside bill last Thursday.

She was forced to lay off for the remainder of the week but will fulfill her engagement at the Orpheum, Brooklyn, next week.

This is the same knee which Miss Franklin injured while appearing at a concert last month in Cleveland.

BIRTHS

Mr. and Mrs. Sidney Franklin at their home in Los Angeles, son.

ILL AND INJURED

London, Ont., Feb. 20.

Charlie Orr, while playing in "A Holland Romance" last week at Loew's, tripped over a rug on the stage and was thrown against a glass bookcase. He sustained cuts and bruises and what was thought to be a sprained ankle. He pluckily continued with his act, after which three physicians were called in and they said the ankle was broken.

Les Gellis was unable to open at Loew's American, New York, Monday, due to illness. Lew Wilson took the vacancy.

As he was leaving by the stage door at the Knickerbocker, Philadelphia, Monday after rehearsal, Carl (Carl and Inez) was struck by an automobile and severely injured. He was taken to a hospital in a serious condition.

Stewart Barnes is confined to his room at the Majestic Hotel with ptomaine poisoning.

J. H. Beaumont, Beaumont studios, is convalescing from an operation for appendicitis at the Carleton Sanitarium, New York City. The operation was successful and Mr. Beaumont will shortly be able to leave the institution.

Julia Sullivan, in charge of the switchboard in George M. Cohan's offices, is confined to her home with the grippe.

John Osborne, of the Shubert forces, was confined to his home last week with grippe. He has recovered.

Tommy Bloom, of Sam H. Harris' office, has been at home with pleural pneumonia since the first day of the year. He is recuperating. Bloom acted as company manager for "Rain."

Lillian Broderick (Bryan and Broderick) has been taken ill with a cold, which caused the cancellation of the hold-over week at the Palace, New York, this week.

SPECIAL
MUSIC
NUMBER
THIS WEEK'S
"CLIPPER"
Out Tomorrow
10c

MOLLIE WILLIAMS IN PITTSBURGH LED ALL COLUMBIAS LAST WEEK

Did $11,162 Without Holiday Performances—Columbia, New York, 2nd—Empire, Brooklyn, Broke All of Its Records with $9,200

The Gayety, Pittsburgh, which had the Mollie Williams Show smashed the season's record for a straight week last week, for the current season, Lincoln's birthday (Feb. 12) not being celebrated as a holiday in Pittsburgh, The Gayety, Pittsburgh, got $11,162 and topped the Columbia list. The week previously "Radio Girls" got $9,400 at the Pittsburgh stand. The Mollie Williams show has been hitting up a fast pace the last four or five weeks, with several house records to its credit.

The Columbia, New York, last week, was second with Jack Reid's "Record Breakers" at $10,800. The week before the Columbia topped the list at $10,100 with the "Bostonians."

The Empire, Newark, with the "Bon Tons" last week got $9,350.

Gayety, Boston, had "Wine, Woman and Song," about $9,400. Week before it did $9,000 with "Dancing Around."

Casino, Brooklyn, with "Bostonians," got $7,800; week before $8,000 with "Sliding" Watson's show.

The Empire, Brooklyn, last week broke its house record, "Follies of the Day" getting $9,200. Week before "Queens of Paris" got $6,200.

Gayety, St. Louis, last week had "Talk of the Town," around $9,200. Week before it got $8,700 with "Nifties."

The week before the Empire, Newark, got $8,800 with "Whirl of Girls."

Gayety, Omaha, with "Silk Stockings," was low again at about $3,500. Week before $2,800 with "Jigtime."

Baltimore, Gayety, with "Temptations," got $8,800.

Gayety, Kansas City, last week with "Nifties," $6,700; week before "Chuckles," $4,500.

The Star and Garter, Chicago, had a whale with "All in Fun," getting $9,500. Of this $2,720 came into the box office Friday night with wrestling. Week before it got $6,000 with "Monkey Shines."

The Olympic, Chicago, last week did $7,700 with "Jigtime"; week before $6,600 with "All in Fun."

Jimmie Cooper's Revue last week, playing the Bridgeport and Waterbury split week, did $6,100 in the two stands ($3,600 in Bridgeport and $2,500 in Waterbury). Week before "Vanities" got $4,200 in the two stands ($2,900 in Bridgeport and $1,300 in Waterbury).

Empire, Toledo, last week with "Happy Go Lucky," $6,400.

Miner's Bronx, New York, did $8,000 with "Vanities"; previous week $6,300 with "Let's Go."

Hurtig & Seamon's, New York, "Whirl of Girls," $7,025; week before, "Follies of the Day," $9,100.

Yorkville, New York, last week with "Let's Go," $5,540; week before, "Running Wild," $5,400.

CHORUS GIRL'S STUNT

Thirty-five Minutes in Parachute Jump

Houston, Tex., Feb. 20.

A chorister, appearing at the Cosy, Rosalie Gordon had a narrow escape from death on Sunday when an attempted parachute leap from an airplane failed.

The drop was to have been one of a series of aerial stunts staged at Ellington Flying Field.

Miss Gordon was 2,000 feet in the air when she attempted to make the drop, but the weight of her body was not sufficient to break the canvass covering which contained the parachute.

After dangling in the air for 35 minutes she was rescued by Freddie Lund and Diavolo, stunt flyers.

The airplane landed safely and Miss Gordon appeared none the worse for her experience.

FOLLETE TAKES POISON

Chicago, Feb. 20.

Fred Follete, advance agent for "Big Time," Columbia wheel show, attempted suicide on Saturday in Detroit by taking poison.

He is now in a Detroit hospital in a serious condition.

VAIL SENTENCED; FINED ON PLEA OF GUILTY

Three Months in Workhouse and $3,500—Former Manager Withheld Admission Tax

Cleveland, Feb. 20.

William J. Vail was sentenced today in the Federal Court to three months in the workhouse and a fine of $3,500.

Vail, former manager of the Empire (Mutual wheel burlesque), pleaded guilty to the charge of having withheld theatre admisson tax from the Government.

The defalcaton represents tax paid theatres in Cincinnati and Indianapolis, where Vail was in charge.

At the request of the prisoner, Judge Jones granted a stay of sentence far 10 days. Meantime, it is expected friends of Vail's will appear before the revenue officials in Washington, offering restitution.

Vail has been in jail for five months under bail of $5,000, which he found unable to raise. Recently, on application, his bail was reduced to $1,000, with that amount subscribed in cash for the purpose of releasing him from custody.

DOUBLE EVIDENCE

Burlesque Producer Along With Wife in Tangle

The contemplated divorce proceedings of a Columbia burlesque producer against his actress-wife alleging statutory grounds are likely to be dropped, if reports from Boston are true.

Last season the producer's wife was a soubret with his own company and everything was o. k. This season she went with another company on the wheel and it is rumored became interested in one of the male principals, so much so that upon investigation her husband started the divorce proceedings.

But the other man in the case had the soubret's husband watched while playing in Boston recently with the result he now alleges possession of evidence which will prevent the husband coming into court with clean hands.

With his "love nest" discovered the husband may not go through with the divorce proceedings.

$100 WEEKLY OUT

The Columbia Amusement Co. sent out instructions to house managers this week to deduct $100 weekly from the company share of the attractions playing the various houses for five weeks consecutively, beginning with the week of March 3.

The $500 represents each traveling show's share of the railroad pool which will pay the transportation from the closing stands at the end of the season. A similar rule obtained regarding deductions at the beginning of the season.

It is figured the installment method of the show's paying $100 weekly into the transportation pool makes it easier to meet than the former method of deducting $500 from one week's company share.

MIXED SHOW CONDITION

Reports of a situation said to have developed during the past season or two in some Columbia wheel shows, arising from the appearance of white and colored artists in the same companies, is giving Columbia producers serious cause for reflection.

An investigation of the rumors and reports has been urged by a number of producers, with the Columbia Producers' Association suggested as the proper investigating body.

A suggestion that next season Columbia shows be either all white or all colored has many supporters.

BARBARA BRONELL
Starring in musical extravaganza "MY CHINA DOLL"

This musical extravaganza was written by Charles George, author of "Go Easy Mabel," "Listen to Me," and etc.

"My China Doll" was written for the purpose of exploiting the abilities of Miss Bronell. It virtually raises her to stardom and she proves in her part fully worthy of the honor.

Representative
WILLIAM P. MURPHY, care of Variety, New York

WINE, WOMAN AND SONG

Principal Comedian	Bert Bertrand
Second Comedian	Harry S. LeVan
Character Comedian	Nate Busby
Straight	Jimmy Walters
Character	Kenneth Christy
Bits	Otto Johnson
Prima Donna	Gertrude Ralston
Soubret	Betty Burroughs
Ingenue	Viola Speath

"Wine, Woman and Song" at the Columbia this week, is a good old-fashioned burlesque show, averaging well, although the dialog includes a perfect average of familiars. One or two of the comedy bits let down at the finish, but the book on the whole furnishes consistently good entertainment.

A strong sense of travesty whenever an attempt to become serious saves it on one or two occasions, as in the "Chinatown Den" scene in act two. Following some heavy dramatics and a serious recitation by Jimmy Walters as a hop head, Bert Bertrand in his Hebrew character turns it into a laugh with his comedy "recitation," which has been done in vaudeville by Al Shayne and others, but fits the scene.

Harry S. LeVan does an Abe Kabbible type of Hebrew, effective and quiet in delivery. Bertrand works hard and grows. He is handicapped by a poor speaking voice, which is at times almost inaudible from the rear of the house. Walters is a corking straight and versatile. He dances well, sings and turns in an excellent character bit, as the "cokie." Nate Busby has a funny scene in blackface in "The Island of Bahooloo" opposite Walters, using the old "ghosts" and a prop alligator for big laughs. Kenneth Christy is excellent as a western bad man in act one, stopping the show with his eccentric dance.

Gertrude Ralston, the prima, has the voice of the troupe. She sells two ballads, stopping the proceedings, and looks well at all times. Betty Burroughs, the soubret, is a well-formed, good-looking blonde girl, reminding a bit of Gertrude Hayes, Jr., in delivery. Viola Speath, the ingenue, is the best dancer of the girls and versatile, doing toe work, jazz and acrobatic.

The book by Bertrand sticks to the beaten trails and is old-fashioned burlesque in several spots, but gets over nevertheless. All is familiar as is most of the comedy business from the original "Watt Street" routine of the two comics upon entrance to the "teaching her how to shoot craps" (picked upon by several burlesque shows this season).

The big scenes scenically are "In the Tropics," in which the Hula comedy business falls down at the finish, and "The Island of Bullullubu," both full stage sets.

The old "sleep walking" but is present in scene 3, "Aboard the N. C. 16 Dirigible," which is a touch of progression and relegates the sailing ships and fo'castles to a burlesque limbo.

The show starts speedily full stage before a cyc representing a ten-in-one tent show. A comedy bit here with a live snake also failed to measure up. Walters was convincing as the "barker." Miss Burroughs led "Gold Diggers" in the next scene with an interpolation of "Only a Girl Men Forget" by Miss Ralston that pulled a couple of encores.

More of the "Don't Leave the Old Jim" stuff was pulled in another scene tabbed "Jimmie's Southern Home." In this one Miss Ralston sang "Good-by, Jim," also making it convincing and selling the pathos.

"Wine, Woman and Song" is a long way from being the entertainment it was when the title was representative of the best in burlesque a decade ago, but it is a safe bet nevertheless. The title is still worth money at the box office. *Con.*

FAY NORMAN'S HUSBAND SUICIDES IN BOSTON

Charles Anderson Couldn't Persuade Wife to Leave "Hippity Hop"

Boston, Feb. 20.

Charles Anderson, of 815 Chase avenue, Chicago, committed suicide at the Commonwealth Hotel here Monday by drinking the contents of a bottle of poison. His death resulted in a local hospital within two hours after.

Anderson, a musician, and at one time a producer in a small way, was married to Fay Norman, appearing at Waldron's Casino here in "Hippity Hop." She got into town Sunday and Anderson came on from Chicago, arriving here Monday.

Immediately after arriving he went to his wfe's apartment and asked her to gve up her work with the burlesque show and return to Chicago with him. This she refused to do, saying that she had worked hard to get the place in the company which she now holds and that she intended to stick. Anderson first begged and then threatened to end his life if she didn't agree with his request. On the continued refusal of his wife, who did not take the threat seriously, he produced a bottle and, before she could summon aid, swallowed a quantity of carbolic acid, with the fatal result.

Miss Norman is a Denver girl. She married Anderson three years ago and at that time was singing in a cafe in the Chicago loop. They had one child.

Max Kolb, producer-manager of the show, said Anderson was present when Miss Norman signed to the contract and seemed pleased at her success. The sudden change of heart could not be accounted for by either Miss Norman or anybody connected with the show. She was out of the show for a few performances but will join it in New York next week.

WILTON'S WALDRON SHOW

Will Produce "Bostonians" Next Season

Joe Wilton will produce Chas. Waldron's Columbia wheel show next season operating it on a percentage arrangement with Waldron. Jack Singer produced the show this season and last. It has the title of "Bostonians." Previously it was known as the "Frank Finney Show" and "Trocaderos."

Wilton headed the "Hurly Burly" show on the American wheel for several years, producing for I. H. Herk and the Amalgamated. Wilton appeared in the show as the star. He is a light comedian.

Wilton has been playing light comedy leads in legitimate shows since leaving burlesque.

JACK GARRISON OUT

Washington, Feb. 20.

Jack Garrison is no longer manager of the President. He has been with it for five years, during its burlesque days (Lyceum).

Garrison is promoting the Jack Dempsey exhibition to be held in this city.

ENGAGEMENTS

Edward Fielding for "Merry Wives of Gotham," replacing John Miltern.

Albert Reed for "The Wonderful Visit."

Kay Hammond and Raymond Walburn, Malcolm Fassett Stock, Louisville.

Warburton Gamble for "Henry IV."

Donald Cameron and Jenny Eustace for "The Bride."

Benedict McQuarrie for "Dust Heap."

MILLER'S BEEFSTEAK

I. Miller & Sons, the extensive manufacturers of theatrical footwear, are giving a huge beefsteak for their employees at the Hotel Commodore, Sunday night (Feb. 24). It is expected that between 1,000 and 1,500 will be present. The entertainment is being booked by Laurette Moss of the Samuels Music Bureau. Harry Richman will officiate once again as master of ceremonies.

WM. DESMOND'S PLAYLET

Los Angeles, Feb. 20.

William Desmond is preparing an act called "The Timber Wolf."

Mrs. Desmond is in the cast. Desmond is the author.

OBITUARY

CHARLES A. GARDNER

Charles A. (Karl) Gardner, known on the variety stage as "The Sweet Singer of the Fatherland," died February 15 at the age of 76. He has been in poor financial circumstances for a number of years and, it is said, that the privations he suffered undermined his health.

He began his theatrical career in Brooklyn, N. Y., with the Hooley Minstrels in 1865, travelled with Van Amberg's circus, and then played for three years at Fox's American theatre in Philadelphia, after which engagement he came to Chicago.

Gardner was the author of numerous song hits, which included "Apple Blossoms," "Come Down by the Gate," and "Little Bunch of Lillies." Some of the plays in which he appeared were "Fatherland," "Karl, the Peddler," "The Eleventh Hour," and "The Darkest Hour." After quitting the stage he found employment at the Olympic, where he was doorman, but gave up that position several years ago. Burial took place Wednesday with U. J. (Sport) Herrmann taking up subscriptions to provide for the burial.

IN MEMORIAM
MARGARET HALLECK
(daughter of Mrs. Harry Le Van)
An angel on earth, and one in Heaven she will be.
HENRY, CLAIRE and LILLIAN DIXON

To all who remembered me in my hour of sorrow in the passing of my beloved wife Ethel Burt, on February 15th, I wish to convey my sincere gratitude and heartfelt thanks.
THOMAS J. KENNEDY

Estel Hoffman, doorman at Loew's Victoria, New York, dropped dead Feb. 19 at the theatre from heart disease. He was 34.

The mother of Chuck Reisner died February 13 in Oakland, Cal.

The mother of Dave and Sam Kraus, managers of the Olympic, Mrs. George Kraus, died at her home in New York, Feb. 15. Death resulted from a complication of diseases.

IN MEMORIAM
MRS. BOB KNAPP
Our Dear Friend Who Departed This Life January 29th, 1924
May Her Soul Rest in Peace

The wife of Tom Kennedy, vaudeville agent, died February 17 in Philadelphia.

William A. Barney, aged 85, formerly a railroad man, father of Eltinge, New York, died Feb. 18 of pneumonia after an illness of a week. The funeral services were held in New York Tuesday and the remains sent to Malone, N. Y., where the burial took place Wednesday.

IN MEMORIAM
A tribute of undying affection to the memory of my dearly beloved mother
LEAH GORCEY
Whom God called from us February 22d, 1915.
BERNARD GORCEY

HORWITZ' EX-WIFE WORKING

Edith Livingston, the former Mrs. Arthur J. Horowitz, is now entertaining at the Club Embassy.

"Clipper" Reviews
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Acts suitable for the outdoors.
BANDS and ORCHESTRAS
Reviewed weekly in
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8 St. Martin's Pl., Trafalgar Sq.

Milton McKaye, feature writer and second string reviewer on the New York "Daily News," has resigned from the picture book and is set to represent with United Press (news association) at Washington. Mackaye was with the "Daily News" two years.

John Reilly, vaude actor, was held in $1,000 bail Feb. 17 in West Side Court on a charge of impersonating a revenue officer. Reilly accosted John McIntyre, 681 Ocean avenue, Brooklyn, and proceeded to frisk him. The latter objected and called an officer, who took Reilly in charge.

Exonerated of charges of disorderly conduct, Irving Goldberg, 21, clerk, and David Mandel, head of the Victoria Ticket Agency, 753 Seventh avenue, were discharged Feb. 16 in the West Side Court.

Nat Burns, who formerly did a single in vaudeville, has retired from the stage and has accepted a position with Adelaide and Hughes, as instructor in their New York Studio of Dance, 45 West 57th street.

The Eldart, Brooklyn, has discontinued vaudeville and is operating with pictures. The house had been playing four acts on a split week basis booked through the Malby office.

The New Liberty, Liberty, N. Y., opens March 3 with four acts and pictures. The lessees are Beck & Weber.

The producers of the new musical comedy by Jack Arnold and A. Baldwin Sloane, "Lily of the Alley," which will shortly go into rehearsal, has not yet been announced. It was originally stated the production would be made by the Preferred Productions, Inc.

Frank Meyers, former theatre treasurer, who entered the insurance business last year, sold a $50,000 endowment policy last week. He is almost convinced his adv in Variety the week before aided in putting it over.

Frank and Tom Kenney, formerly of Daly's 63rd Street, are handling the Hippodrome's Times Square ticket office in the Brokaw Building. James MacIntee, formerly superintendent of the Royal, is in the 63rd Street box office.

"What Women Want" is the title of a full length play by Roy Briant, to be produced by the Miley Production Company as its initial offering.

The opening of A. J. Malby's production "Dark Corners" has been postponed until early spring.

"Sitting Pretty" is not to be staged by Hassard Short. He says so himself.

"Sue Dear" will close Paramount, Pa., Saturday.

RIGHT OFF THE DESK

By NELLIE REVELL

Somerset Hotel, New York.

A matinee girl is my new role, and I did everything that goes with it, had a box of candy, flowers, flirted with the orchestra and the actors and had handsome leading men throwing kisses at me. Last Thursday afternoon I saw the show at the Palace, my first one in five years. And, incidentally, it was the first time in five years that I've patronized a side-door, being taken in the side-door of the theatre. And as I was wheeled into a loge box it was with a very "I told you so" toss of the head.

You can say more with a hand-clasp than with words, and when Elmer Rogers, manager of the Palace, grasped my hand it conveyed more to both of us than a dozen flowery speeches. We didn't have a chance to say much because all the agents and women stenographers who had not seen me on my visit to the offices the week before flocked down to greet me. Not the least affecting touch was when the head usher put a box of candy into my hand, saying it came from herself and her staff with their love and good wishes.

When Benny Roberts came into the orchestra pit and started the overture it brought a whirlwind of memories. I recalled vividly how in the old days at the Alhambra theatre, Percy Williams used to say as we stood in the box office, "Let's go out and hear Benny's overture." Memory is the only paradise from which we cannot be driven.

Such things as dreams can come true. During my four years' travail at the hospital I frequently dreamed that I was out in public, at a restaurant or the theatre. And then I would wake up and find myself motionless and pray to go back to sleep so that I could resume my dream. Last Thursday afternoon it was a dream come true. I had a hard time convincing myself it was real, and many times I had actually to pinch myself to be sure I was awake. And while I laughed heartily at the things I saw and heard on the stage, it was always through tears.

When Charley King made the announcement to the audience that I was back with them once more, and I heard the applause it didn't sound a bit like that carriage used to as it rolled past my door on the way to the operating table. Oh, boy, what a grand and glorious feeling it all was.

Recently I had luncheon with the funniest crowd of men I have ever seen. I laughed at them right to their faces, and for some reason they failed to mind it at all. All of which is the literal truth, for I was the guest of 18 cartoonists whose names are household words wherever newspapers are read:

C. A. Voight, Ad Carter, Ken Kling, Milt Gross, Rube Goldberg, Winsor McKay, Martin Branner, Harry Hershfield, Arthur "Bugs" Baer, Charles McManus, Geoge McManus, Larry Whittington, Joe Whelan, T. E. Powers, Gus Mager, Walter Berndt, Chas. V. McAdams, and Irvin S. Cobb was there to keep them in order.

The luncheon went from bad to worse, starting at once. With the grapefruit we smiled, with the soup we grinned, we chuckled when the entree arrived, the salad appeared and we burst into laughter, and with the coffee we were helplessly holding our sides. My advice is, don't lunch with a bunch like that unless you are willing to spend three days afterward getting your ribs back to normal.

Oftentimes people wonder what the professional humorist talks about when he isn't earning his living and the general concensus of opinion is that he wears a long face and a band of crepe and that his little children never speak above a whisper for fear they will "make Daddy laugh."

I thought that popular opinion had scored another miss there, but I have revised my opinion. The main topic of discussion at the luncheon turned out to be "funerals." Everybody told a funny story about a funeral, and each one was funnier than the last, and I ended up by thinking a funeral the most humorous thing I had ever heard of.

They got so much fun out of other people's funerals that it makes me wonder if I haven't delayed a lot of fun by deferring mine.

Maybe there's something to that slogan, "Happiness in every box."

Of all these tales I awarded the wreath of immortelles to the one told by Martin Branner of the "Daily News." An actor had just returned from attending the funeral of a brother actor.

"What sort of a funeral was it " asked an acquaintance.

"Fine," responded the actor.

"Good crowd?"

"Good crowd? My dear fellow, they turned 'em away."

Harry Wellington Dack, president of the National Shakespearean Society and former counsel to the Belgian government, writes to James Cruikshank of my book committee, that he has read "Right Off the Chest," and would like to obtain the rights to its translation into French, Belgian, German and Russian. I'm honored, but I can't help laughing, too, when I think of some earnest student trying to put some of that circus language and Philistine phraseology into polite French or Russian. And then imagine my having my own book in four languages I can't read.

I'd like to see somebody translate it into English.

At last I've found a use for the bathrobe Irene Franklin sent me two years ago. No, I've not been in a bathtub, yet, but my bird has.

His cage is equipped with a Roman bath, which hangs out-board on a pair of davits and there aren't any scuppers around it. Every morning he jumps into his bath with the animation and eagerness of a small boy diving into the ol' swimmin' hole and then tries to make a record at emptying it by fluttering his wings.

The cage stands near the table where I keep my de luxe editions of "Right Off the Chest," and I cover them with Miss Franklin's gift to me, for he is certainly no respector of literature, the way he sprinkles water on them. At that, he isn't the only bird that ever threw cold water on a brain-child of mine.

Out where the West begins there is a member of the profession who could stand the handclasp being a little stronger. To be exact, Florence Barr, whose present address is 1942 Warren avenue, Chicago, is alone, almost penniless and nearly helpless with illness, and it would be the sort of deed for which our profession is famous if those better placed could spare to her either a bit of their time or something more material, something which would pay the long-overdue rent of a little hall bedroom or buy some warm clothing to fend off those famous, but freezing lake breezes of Chicago.

All those who have been watching and admiring the brave and cheerful fight made by Dorothea Antel, the invalid girl of whom I have often written, will be glad to know that they are to have the chance to put their shoulder to the wheel for her.

On Feb. 26 at 12:30 a Dorothea Antel benefit luncheon, Mah Jong and bridge party will be given at the Chin Lee Restaurant, Broadway and 49th street, the proceeds to go to Miss Antel. I hope that everyone who reads this will further that benefit in some way, for there could be no worthier cause than rallying to the help of someone who cannot help herself.

The tickets sell for $1, and can be obtained from Mrs. George Hyde, 375 West 118th street, New York city.

THE DRESSY SIDE

By SALLIE

Joint Recital For Newcomers

Flora Adler, harpist, and Louis Chartier, baritone, played to a large audience Friday afternoon. Miss Adler's harp in her La Danse des Sylphes was by far her best.

Mr. Chartier met with a tremendous response. His voice has a tender mellow appealing quality.

A joint recital for newcomers is an innovation from the audience viewpoint. Perhaps it should be encouraged.

Wayburn's Musical Comedy

Marie Cahill got a rousing welcome Monday afternoon at the Palace. She wore a stunning suit—box coat, fur trimmed, and a short one-piece skirt.

The Cosmopolitan trio dress well, their voices blend well and they sing well.

Ned Weyburn staged "Honeymoon Cruise" that seemed to end with the couple's Silver Wedding Day. A musical comedy in six reels with ship scenes, cafe scenes and "Somewhere in Africa," but the "Maid of the Mist" ballet decidedly the best and well done.

The Fishing Girlies in the audience sing "I'm Angling For You" wearing blue satin overalls, checked shirts and large fishing hats.

Helen Dobbin's dramatic dance is splendid, she wearing purple chiffon silver skirt and jeweled bodice; Mildred Billert's Spanish dance stood out and so did her beautifully embroidered Spanish shawl.

The girls of the honeymoon party were badly dressed for a cruise. Sport costumes with sport shoes would have been in better taste.

Blanche Ring wore a charming smile and lovely white beaded sleeveless, low necked gown with a stunning metal cloth wrap with shawl collar of sable. Lots of applause.

Amateurs at Lyceum

The Dramatic School of Acting put on "Adam and Eva" Friday afternoon at the Lyceum. Corinthia (Genevieve Walsh) in the drawing room scene wore a dinner gown of white and crystal and looks good. Julia DeWitt and Eva King wore clothes, one a frock of canary and the other blue embroidered long waist, long sleeves.

Music Optimists' Recital

Mrs. M. Gobert, manager for seven years of the American Music Optimists (founded by her sister, Mana-Zucca) deserves credit. The object of the Optimists is to promote only American artists.

Their fifth recital Monday evening at the Waldorf-Astoria, though a bit long was interesting.

Marcel Salzinger's rare and flawless baritone captured the high applause. Mme. Genia Fovariova also sang and Joseph Fuch's violin solos were well received.

Lenox Hill's Plank

No one could take this play seriously—it sparkles with wit and satire. Who'd give Wells credit for a visiting angel? St. John Ervine has given a tremendously interesting evening's amusement. The play is finely done with a most excellest cast.

The Angel's costume of yellow could only be worn in Heaven and Delia's (maid) in the park.

The settings are simple, little garden of roses and beautiful blue sky make the background at the Lenox Hill.

Nice Place, That Hipp

The Hippodrome is a peach of a place to visit. So much for their money it puts you in good humor for what's ahead.

The Misses Kouns (Nellie and Sarah) are again on this week's bill—let's hope they remain indefinitely. They infuse a wealth of expression into each number, and their act has the dignity of the concert platform. They are a stage picture both rare and high class. Their "Ave Maria" (by request), with its cathedral settings (Italian fashion) and choir boys, was beautifully rendered. The curtain was a luscious background of tinsel metal cloth, shading from gold to silver.

A colorful picture of life in their native land is the Czecho-Slovakian orchestra, a spirited band well received.

INSIDE STUFF VAUDEVILLE

Main street, Miami, looks like 42d and Broadway. The season is at its height down there, and with the visitors from the north came the "wire boys." They are usually steering marks into fake poolrooms around New York and other parts of the country.

But the real estate game is easier in Miami and carries less risk. At present the "wire boys" are devoting their energies to buying, selling and manipulating without taking a chance of landing in jail. Many have given up Los Angeles as a hunting ground, preferring Florida, which attracts people with money, instead of country girls looking for picture jobs.

Arthur Klein remains the center of lunch table talk. No one appears able to make it out, just why Arthur "resigned" from the Shubert employ, how he could "resign" from a $400 weekly job and still remain so friendly with Lee Shubert, and what he intends to do.

The latter has impressed itself so strongly with a few of the inner circle talkers that they express a willingness to lay odds Klein will be booking for Keith's before long. They have even gone so far as to mention the Keith house Klein probably will book.

Klein denies everything, excepting that he is through working for the Shuberts. The job of placing the Sunday night vaudeville bills for the Winter Garden has been wished upon Ed Davidow, who unsuccessfully tried to sidestep it.

Klein threatened to go to Bermuda for a rest, taking his family with him, but up to date is still in New York.

It's again strong in report that the Keith and Canadian vaudeville interests may reach a merging understanding, with Keith's taking on the Canadian houses, as it did the Moore theatres in Detroit and Rochester.

With that are accounts of Keith's being agreeable to merging the Shea vaudeville and picture houses in Buffalo and Toronto. It's said, however, that while Mike Shea might place his vaudeville theatres in a pool, he will not relinquish the picture theatre end. Mr. Shea derives some personal pleasure from handling the picture houses, which he has worked on and up to high success. It also keeps him busy.

Andy Rice, the vaudeville author, has finally discovered why he can't keep his male confidential secretaries. He has had four in the past 18 months, all former vaudevillians who tied up with the author in assisting in the staging or casting of some of Rice's script output. Dick Arnold, his last deserter, seemed pretty much content to forsake the footlights and do the sort of thing he was doing until last week when he reframed an act. Rice explains that after they are with him a few weeks and get access to his files of dormant material, the urge to talk it prompts them to select anything desirable—always paying the usual royalty, mind you—which means he must seek a new secretary.

Mack Gordon, the current incumbent, did an act until this week when he decided he needed new material. So while selecting and rehearsing it, he is also in the Rice employ on the office staff.

NEW YORK THEATRE MANAGERS WILL ISSUE THEIR OWN GUIDE

P. M. A. Publishing for Public—Circulation of 200,000 Expected—No Advertising, but Editorial Propaganda—Present Guides Apt to Be Affected

The Producing Managers' Association shortly will issue weekly a guide to Broadway's legitimate theatres. It will be patterned after the official West End managers' guide of London and like it, will be in folder form. The decision to issue the managerial publication is one result of the conferences in reference to newspaper advertising following the New York "Journal's" 10-line minimum regulation.

It is anticipated the guide will be 90 per cent. efficient in that it will not contain "other points of interest" as in guides independently published. The total circulation of the four or five guides now printed is said to be about 50,000.

The managers state that the same amount of money expended in guide advertising would secure a circulation of 200,000 with their own guide.

In addition to the general purposes of the folder, the P. M. A. guide will also be a managers' organ or mouthpiece. The front cover is intended to carry an editorial on such matters as the managers desire to present to the public. There will be no advertising.

The interior will be entirely taken up with an alphabethical list of attractions and theatres with directions and dates. On the reverse side will be a map of the theatrical district showing each theatre's location. Distribution is to be made by mail and via hotels and other public places.

No statement whether showmen will remove advertising from other guides has been made. Continuance of such publicity is to be left as a matter of personal choice by managers individually, not being a matter of control by the P. M. A.

Arthur Hornblow, Jr., has assembled the preliminary data for the managerial publication.

CUSTODY OF CHILDREN

Two Show Girls Wrangle in Court in Baltimore

Baltimore, Feb. 20.

Judge Charles W. Heuisler displayed the wisdom of Solomon in a case which came before him last week.

Mrs. Alice Vigis, New York show girl and a former chorus girl at the Gayety and Folly of this city, asked the court for the custody of her two children which had been in the care of Mrs. Patrick Keating, also a former chorus girl at the local theatres and a friend of Mrs. Vigis.

Mrs. Vigis is 28 years old. Her children are Raymond Henry Moss, 6, and Ruth Clark, 5, his half-sister. The Henry Watson Children Aid Society were also after the children.

When Mrs. Vigis lost her chorus job in Baltimore she was unable to take care of the children, and asked Mrs. Keating to look after them. After an absence of four years she returned with her third child, a boy, and demanded the other two. Mrs. Keating refused to give them up, and court proceedings followed.

Judge Heuisler awarded the boy to Mrs. Keating as the judge was convinced she had been a good "mother" to the children, and Mrs. Vigis received Ruth, the girl.

WAYBURN'S AMATEUR REVUE

Boston, Feb. 20.

Ned Wayburn has been engaged to direct the show to be put on by the amateurs of the Filene Store. The cast has been selected from the 1,000 employes of the organization. The piece will run for one week in April at the Tremont.

TROUPING IN SOUTHLAND

Entering the South, after knocking 'em dead all through Pennsylvania and New York is like going down into the depths of the coal mines. You leave a fast moving, sunlit world and go into utter stillness, darkness, and other things!

Those who leave Harpers Ferry leave everything behind. Winchester, Vahgeenyah am the first stop. Oh, boy! Winchester is in the "Apple" region, so they say, but the only apples there came from Mass. and sold for plenty each. Two small picture houses grace this historical burg, and one combination picture and drama theatre. The entire theatrical situation of Winchester is explained by the following conversation: A well dressed man stepped up to the box office and spoke bravely to the ticket pusher. "Le' me have one ticket, please sah," "$2.75, please," said the smiling treasurer. "How much?" gasped the well dressed man. "$2.75.," repeated the voice. "For one ticket," faintly and fearfully asked the Winchester Brummel. "Yas Sah," came the answer, "for one ticket." "Good God A'mighty," gasped the immaculate one as he passed out.

Staunton, Va., is the next jump off. This for some unknown reason happens to be the birthplace of our late Mr. Woodrow Wilson. We have every respect for the memory of that distinguished American, so will pass up Staunton.

Charlottesville, a unique management and a lesson in efficiency. To avoid any waste of time and energy on the part of the house attaches, the house plays pictures and attractions. To further show the thrift of the management, it plays pictures on the day of the attraction until 6 P. M. At five, close the box office to allow the treasurer time to eat and return at seven to sell tickets for the performance.

Thomas Jefferson put the town on the map by building a university for the education of American boys—the boys we saw there that evening behaved more like a gang of roughnecks from the gas house district at a Madison Square bout. This town is also in the apple district.

After Charlottesville, came Danville, Va. Built in the heart of a chain of mountains, and the theatre is located on the summit. This is a city supported by the tobacco growers. You get the odor of Camels, Chesterfields and feel satisfield, but every now and then you get the aroma of Home Runs and Lucky Strike, which don't set so good. However, you forget it all when you arrive at the theatre and find the rack empty. What showman is so ungrateful as to register a kick when his house is sold out?

Petersburg's Peanuts

Next stop—Petersburg, the home of peanuts and trunks. Sixteen trunk factories and 175,657,348 peanuts—2 theatres. Our gross of Petersburg on 2 performances and close. The management ordered a three o'clock matinee curtain and a nine o'clock night curtain but that's the bunk—the people have no time pieces in Petersburg, nothing but peanuts and trunks.

Newport News is the last stop for the week, up at five A. M., in at 11—all in by noon. Newport News, a shell of its former war day spirit, but still a good town with a live guy running all the theatres except one and he said he'd have that one Monday if the sheriff doesn't beat him to it. After having a menu for the week of apples, tobacco, peanuts and trunks—the fresh salt air of the Chesapeake Bay acted as a real invigorator.

Here again may be expressed the feeling of the South as far as show business is concerned by the following conversation during the rush hour at the box office.

A man leading three kids and a wife by the hands slowly approached the window and laid down a well worn 50-cent piece and said—"Please Sah, gimme 5 tickets." The manager who sells the "rush line" himself was very patient and calmly tried to impress the importance of the engagement of this Metropolitan cast in his theatre as he said—"This is not a picture tonight. It's a big show with 50 people, not a picture." The man was unashamed, and not in the least frightened, however, and calmly replied, "I don't care 'boat that, le' me have five tickets, anyhow."

SUSAN TOMPKINS
AND
MONS. EDMOND QUERY

From the press Feb. 12, 1924.

"Susan Tompkins, violiniste extraordinary, was one of the bright lights of the bills. Her technique and ability are to be marveled at. . .interpretations exceptionally pleasing. . .and artiste literally to her finger tips. Mons. Edmond was heard to advantage in difficult and pleasing piano compositions. Their playing proved to be a revelation. . . in popular music they showed thmselves well able to bring out the best in it. "Herald and Spectator," Hamilton, Can.

This week (Feb. 18) B. F. Keith's, Syracuse; next week (Feb. 25) Shea's, Buffalo.

Direction **Alf. T. Wilton**, associate, **Fred B. Mack**; Western, **Chas. Crowl.**

Entire Wheat Belt Section in Bad Shape

The northwest, and in fact the entire wheat belt, is reported by showmen to be entirely "shot." Managers who have ventured into the territory have advised others to keep away, several already having cancelled time to the coast over the northern route until next season.

Omaha and Des Moines are described as "pathetic" for theatricals. Further north conditions are worse. St. Paul and Minneapolis are rated no better than three-day stands instead of a week. The Twin Cities have been a sort of graveyard for legitimate attractions. Five shows are known to have closed there already. Sothern and Marlowe could only obtain a $700 advance sale in Minneapolis. "Up She Goes" grossed $3,100 and closed. "The Gingham Girl" sagged almost as badly in St. Paul, and was also called. Further to the west Ed Wynn refused to play a matinee of "The Perfect Fool" because there were so few people in the house.

The trouble with the wheat belt is that the farmers are broke. They were advised to raise bumper crops and borrowed from the banks in the expectancy of a clean-up harvest. When the bottom dropped out of the wheat market and prices dived, notes could not be met. Something like 18 banks are reported having been forced to close their doors.

Failure to be able to make large grain shipments abroad is believed to have first affected the wheat farmers. Months ago crops of other sorts were left rotting in the fields because of low price. The absence of beverage usage for grain is another factor in ruining the farmers.

The difference in the wheat country and industrial points may be judged by the variance of business of an attraction playing Springfield, Mo., to $600 and drawing $2,000 at Springfield, Ill., ten days later.

HELD ON SERIOUS CHARGE

Los Angeles, Feb. 20.

J. C. Zeidler has been charged with commiting a statutory offense against Margaret Monteith and is now under arrest.

The offense is said to have taken place while Miss Monteith and Zeidler were returning to the city with a party from the beach.

Zeidler is a picture director, also a brother of Leatrice Joy.

ORCHESTRA ROUTES
Over 500 names and playing dates or addresses of popular paying bands and orchestras in every issue of "The Clipper."

REFORMERS IN WASHINGTON AFTER "SIMON CALLED PETER"

Second Hearing Had Farcical Aspect—Leonard Wood, Jr., and Press Agent "Act" Scene in Play—$1,300 House Saturday Night

SCHILDKRAUT'S NEW ROLE

Impresario and Star of "Yellow Lilies"

Joseph Schildkraut will debut as an impresario when he personally sponsors and will also star in "Yellow Lilies," a three-act comedy-drama by Louis Biro, an Hungarian playwright. Biro is the author of "The Highwayman" current in Chicago, with Schildkraut starred, which was adapted.

Biro's brother, John, will do the translation of "Yellow Lilies." It has a screen production abroad.

MIZNER THRU WITH B'WAY

Palm Beach, Feb. 20.

"I'm through with Broadway. Never want to see it again. Things are going along O. K. for me here, and I'm planted, Kid."

This little speech was made last Friday by Wilson Mizner, who now has his shingle out here as "Builder and Contractor." Mr. Mizner devotes his time to erecting bungalows, houses, Italian tile and the like.

Mizner is associated with his brother Addison, who at one time was secretary to James Hazen Hyde, head of the Equitable Life Insurance Co.

Mizner is far from being broke, although Broadway has not heard of him for five or six years. When it was coming fast he took the opportunity of salting some of it. And, besides, the firm is doing well down here.

ALICE OWENS WEDS MORSE

Boston, Feb. 20.

The announcement was made here during the past week that Alice Owens, leading lady of "The First Year," at the Hollis, and Benjamin W. Morse, son of Charles W. Morse, the shipping man, have been married. It is understood that at the finish of the local run Miss Owens will retire to private life.

Morse has been married before, his first wife being Elva May Pevey, daughter of a prominent Boston attorney. They have one child, who is now 13 years old. The groom has an office in Back Bay.

ATTACHED BY KANSAS HOTEL

Kansas City, Feb. 20.

Attachments have prevented "Nighty Night," playing the small towns from running to schedule. At Chanute attachments were made by Earl Williams, proprietor of the Manhattan Hotel for a board bill of $101.53, and by G. O. Phillips, booking agent for $37.15.

The company consists of seven men and eight women. E. M. Mallory and Jack Kane own the show.

Fosse Resigns From Shuberts

Washington, Feb. 20.

L. J. Posse, general representative for the Shuberts for three years has resigned. Mr. Fosse is leaving his present position to launch a private enterprise locally. It brings back L. Stoddard Taylor to the Belasco.

Andrew Kelly, handling publicity for the Shuberts at the Belasco since 1921, has followed in the footsteps of "Duke" Fosse, who until Saturday was manager of the Belasco, and has resigned. Kelly will finish the week out, leaving this Saturday.

Another change is the leaving of Frank Youngs as treasurer of the Garrick. Youngs was for years treasurer of the Gayety.

Brady's "Kittie's Kisses"

The next musical production to be put on by William A. Brady will be "Kittie's Kisses," a musical version of "Little Miss Brown." Philip Bartholomae and Otto Harback have done the book and Lou Hirsch is writing the music.

Miss Cornell in "The Outsider"

Washington, Feb. 20.

Catherine Cornell may replace Ann Davis as the lame girl in "The Outsider."

Washington, Feb. 20.

At a second hearing before the District Commissioners, Leonard Wood, Jr., who is producing "Simon Called Peter" here for William A. Brady, a riotous farce comedy resulted.

Due to the continued pressure exerted by Mrs. Mina Van Winkle, head of the Woman's Bureau of the District Police, the Washington Federation of Churches, representatives of the Y. W. C. A. At the Anti-Saloon League, several Washington women's clubs and other civic bodies, a plan was launched at Saturday's hearing to close the production and place all persons connected with it under arrest. Under the leadership of Dr. W. L. Darby and the Rev. Detts Pickett, representing the Methodists, a succession of vitriolic diatribes were hurled at theatrical managers and producers for allowing "salacious, obscene, libidinous and putrid" plays with suggestive dialog and business to be presented in the national capital.

"Simon Called Peter" and Leonard Wood, Jr., were the targets at which were directed the stirring and oratorical complaints. The session had hardly gotten under way when Wood and his newly acquired press agent, Frank, Baer, took great exception to some of the insulting shafts from the ministers.

Wood and his press agent were compelled to act out a situation that occurs in the fourth episode of the play. Baer, acknowledged to be the "tiniest press agent in captivity," did the role of the clergyman on whose lap Wood, over six feet tall and weighing more than 190 pounds, sat, in acting the role of the French vamp who attempts to seduce the young army chaplin. This situation, staged by Wood and Baer in all seriousness, was accepted by the attending reformers with awe and surprise. Every Washington paper had a special correspondent there and the boys are still declaring that Wood and his exploitation man handed them the biggest laugh of weeks.

When recommendation was made by Mrs. Van Winkle to close the play and place its backers, including Brady, in the hoosgow, Baer leaped to the floor and insisted on being put in jail at once. An awkward moment resulted. Before any one had time to recover, Wood's publicity hound launched an attack on all paid reformers and brought out very clearly that managers were guided in a choice of plays by public demand, adding that the best possible proof that "Simon Called Peter" was winning public approval could be obtained by watching the police directing the box office line.

For no reason two representatives of the Public Health Service delivered themselves of two essays on domestic relations and diseases, not once mentioning either subject in connection with "Simon Called Peter." This gave Frank Baer a big laugh and his guffaw disturbed the session to such an extent that Commissioner James F. Oyster pleaded for no further interruptions.

At the Saturday evening performance, Mrs. Van Winkle, Captain Brown of the Police Force, and representatives of the office of the Corporation Counsel attended the President Theatre to re-censor the play. Wood had already made certain changes as recommended by the Corporation Counsel and following the performance a conference between Wood and Mrs. Van Winkle and her delegation occurred in the lobby.

Corporation Counsel Assistant Bosch declared the production could not be stopped on any legal ground and he privately told the press agent he enjoyed the production immensely. Other Washingtonians admit that the play depicts conditions existing behind the lines during the World War most faithfully. After the Saturday night performance a ballot was taken and only 20 people in the audience felt that "Simon Called Peter" was in some respects objectionable.

Due to the front page publicity on Saturday the show played to over $1,300 on the night at $1.

$55,000 FOR "MIRACLE" LAST WEEK SMASHED EVERYTHING IN RECEIPTS

Hippodrome Running Light for Vaudeville—This Week Top of Season—Two New Non-Musical Hits on Broadway

The cutting of federal income taxes is regarded as a favorable sign for all business. It is anticipated amusements will reap a full share of the additional spending power the reduction will provide.

Broadway especially figures to benefit, the tax matter being a favorable break in addition to the late date of Easter (April 17) this year.

This week, with Washington's birthday, will be the high water mark of the spring season. The usual precipitate deadline after Feb. 22 should not occur. Lent itself does not start until March 5. That period has not interfered with legitimate business in the last half dozen years, but the three weeks prior to March 15, which is the first income tax payment date, have been immediately reflected at the box offices. The tax may be cut 50 per cent. for moderate incomes, and the least reduction will be 25 per cent., although it is not positive for this year.

Business early this week was affected by bad weather, Wednesday's matinees particularly suffering. Some musicals, however, were lucky in switching the mid-week afternoon performances to Friday (Feb. 22) Last week Lincoln's birthday helped the successes to higher grosses, about half the list playing an extra matinee. The mediocre shows, however, did not profit by the going, and some, despite an added performance, failed to reach the figures of the previous week.

New World's Record

A new world's dramatic record went to "The Miracle," which is quoted getting around $55,000 at the Century in nine performances. The only comparable figure on Broadway applied to the Hippodrome, which is leading all vaudeville receipts. It got better than $50,000 last week, the takings amounting to $12,000 Saturday and the same gross Sunday, there being the usual 14 performances.

"The Stepping Stones" was the only exception among the four big musicals, it playing an extra matinee and getting $38,600, a gross that has only been bettered at the Globe once, that being credited to the same attraction around the Christmas holidays. The other musicals benefited somewhat by holiday matinee scales, but the grosses were little changed. "Follies" held to $40,000; "Kid Boots," about $32,500, and "Music Box Revue," $28,500.

"Charlot's Revue" topped the musical field in the other divisions, getting $22,500 at the Times Square without an extra matinee. The English show's scale was lifted to $4.40 top, and with the increased prices, plus an added performance this week, should reach $25,000. "Lollipop" went to nearly $20,000 at the Knickerbocker in eight performances; "The Rise of Rosie O'Reilly" got about $19,000 at the Liberty, also in eight times; "Poppy" and "Mr. Battling Butler" dodged the extra trick, holding the pace with $18,400 and $17,300, respectively; "Mary Jane McKane" inserted the matinee and was not far fro $18,000; "Wildflower" also played nine performances, "coming back" to $18,500. "Sweet Little Devil" moved upward at the Astor in eight performances to $15,000; "Moonlight" got about $12,500 at the Longacre.

Two New Non-musicals

Broadway now has two new non-musical hits, the latest arrival being "Beggar on Horseback," at the Broadhurst, and drew $14,300 in seven performances. It was decided to lift the scale to $3.30 top starting next week. "The Show-Off," in its second week at the Playhouse, went to over $14,600 in nine performances, and there is no doubt but that it has caught on firmly.

"The Nervous Wreck," at the Harris, held supremacy in the comedy division for a gross of $20,700 with "The Swan," at the Cort, close behind, at $19,400, both attractions playing nine performances. "The Outsider" added a matinee at the Ritz and beat $16,000, which is the best figure for the English dramatic success to date, and means virtual capacity. "The Potters" also mounted to a new high, with $16,400 drawn at the Plymouth in nine performances. "Spring Cleaning" again moved upward, getting $15,000 at the Eltinge. "The Goose Hangs High" added a matinee, too, and was not far from $10,000, which means good business at the Bijou. "The Song and Dance Man" and "Laugh, Clown Laugh" were around the $15,000. "Abie's Irish Rose," the remarkable run leader, was with the best company, getting $16,300, with an extra matinee; "Rain" drew $14,500, and "Seventh Heaven," $12,500, proving again that the holdovers are standing up.

"Myrtle" will stop at the 52d Street Saturday, "Rust" succeeding it and moving up from the Greenwich Village. "Saturday Night," a new production, attempt in the Village, expired last Saturday, staying eight days. "Sweet Little Devil" will move to the Central next week, the Astor getting "Moon-Flower" instead. The latter show has Elsie Ferguson, and is the only premiere carded for next week. The coming week, however, will see a number of withdrawals with a new show list carded for March 3, at which time "Saint Joan" moves to the Empire, the Garrick getting a new piece called "Fata Morgana." "The Living Mask" was moved from the 44th Street to the tiny Punch and Judy Monday.

This week's new plays started off with "New Toys," which aroused divided comment at the Fulton. "The Chiffon Girl," at the Lyric, opened Tuesday, also in doubt. Jane Cowl, in "Antony and Cleopatra," scored a success at the Lyceum. She is listed for only four weeks, and should clean up. Harry Lauder is also pulling big money at the Manhattan.

Subway Circuit

"S- , Irene and Mary" again topped the business on the subway circuit, getting $15,800 at the Majestic, Jersey City, that figure being the best recorded since the house starting playing attractions; "Lightnin'" got nearly $14,000 at the Shubert, Newark, with "In Love With Love" about $10,000 at the Broad Street in the same town; "You and I," at the Majestic, Brooklyn, grossed $9,400; "Jack of Hearts" (Fiske O'Hara) got about $6,000 at the Montauk; "Partners Again" drew $11,000 at the Riviera, and "Zander the Great," $7,200 at the Bronx opera house.

Number of Buys Increase

This week the number of buys with the brokers increased to 25 in number, while the cut rates had 19 attractions available for their customers, although on Tuesday and Wednesday nights also everything in town was sold at a bargain because of the dump from the brokers.

Five different attractions were added to the buys, the biggest deal being for "The Beggar on Horseback," for which the brokers took 400 a night for four weeks. "Antony and Cleopatra" at the Lyceum got 200 a night, and "The Sweet Little Devil" the same. "New Toys" opened at the Fulton with the same sized buy. At the Bijou the buy for the "Goose Hangs High" was 150.

The complete list of buys is "Sweet Little Devil" (Bijou); "Laugh, Clown, Laugh" (Belasco); "Tarnish" (Belmont); "Seventh Heaven" (Booth); "Beggar On Horseback" (Broadhurst); "Kid Boots" (Carroll); "The Swan" (Cort); "Rain" (Elliott); "Spring Cleaning" (Eltinge); "New Toys" (Fulton); "Stepping Stones" (Globe); "Nervous Wreck" (Harris); "Song and Dance Man" (Hudson); "Mary Jane McKane" (Imperial); "Lollipop" (Knickerbocker); "Rise of Rosie O'Reilly" (Liberty); "Moonlight" (Longacre); "Antony and Cleopatra" (Lyceum); "Music Box Revue" (Music Box); "Cyrano de Bergerac" (National); "Follies" (New Amsterdam); "The Show Off" (Playhouse); "Outward Bound" (Ritz); and "Charlot's Revue (Times Square).

The shows offered at cut rates were "For All of Us" (Ambassador); "Runnin' Wild" (Colonial); "The Shame Woman" (Comedy); "White Cargo" (Daly's); "The Lady" (Empire); "Myrtle" (52nd St.); "The New Englander" (48th St.); "Gypsy Jim" (49th St.); "Hurricane" (Frolic); "New Toys" (Fulton); "Rust" (Greenwich Village); "The Wonderful Visit" (Lenox Hill); "Moonlight" (Longacre); "The Chiffon Girl" (Lyric); "Merry Wives of Gotham" (Miller); "The Other Rose" (Morosco); "The Living Mask" (Punch and Judy); "Mister Pitt" (39th St.); and "Topics of 1923" (Winter Garden).

VACATION AT WAYBURN'S

Ambitious Barbara Bronell Intends Wasting no Time

Philadelphia, Feb. 20.

The star of the musical show, "My China Doll," Barbara Bronell, has decided upon her summer vacation. It will be as a student at the New Wagburn School in New York.

Miss Bronell tells it herself, saying she prefers a further finishing off for the next and new season rather than to rest.

$20,000 IN THIEVES IN CLOVER

"Thieves in Clover," a comedy drama by Gene Walter and Tom Moore starred, closed at Rochester last Saturday. It was reported the show was in need of recasting and a new production.

The attraction was backed by Harry Newton Barnett, of Philadelphia, who claims to have put $20,000 in the venture. The backer, however, never saw a performance, nor did he ever meet the author. Barnett invested the money on behalf of two men desirous of entering the show business.

HACKETT INTERVIEWS HUGHE

Washington, Feb. 20.

James K. Hackett left Washington after a three-day stay here this morning (Wednesday). Coming to the national capital for a conference with Secretary of State Hughes, Mr. Hackett would not divulge the nature of the interview other than to state that it was not of a political nature, although adding that it was in the nature of a mission entrusted to him while in Europe.

Asked if it had to do with theatricals, no further comment was forthcoming.

Hacket will accept the Equity invitation to play "Macbeth."

ROSS SUES FOR $150,000

The action for $150,000 damages which Pudgie Ross instituted against the Fowler Manufacturing Co., one of whose trucks struck a taxi in which Miss Ross was riding, at the intersection of Sixth avenue and 15th street, may come up for trial about March 15.

Her attorneys are Brock & Jackson, who have asked for an early trial on account of Miss Ross' financial condition, due principally to her long detention in the New York Hospital and medical treatment since.

FRANCES FRENCH MANAGING

Charles Stewart has been appointed general manager for Stewart & French, Inc., producers of "The Show-Off" and "Meet the Wife." He is not related to Rosalie Stewart, now head of the firm.

Frances French, sister of the late Bert French, is managing the "Meet the Wife" company. She recently was company manager of "Roseanne" and formerly was treasurer of the Comedy theatre.

Whiteside's Coast Jaunt

Chicago, Feb. 20.

Walker Whiteside leaves the Playhouse March 1 for a tour to the Pacific coast and will return about the middle of June with a new drama.

"Clipper" Reviews
OF DISK RECORDS
Acts suitable for the outdoors.
BANDS and ORCHESTRAS
Reviewed weekly in
"THE CLIPPER"
10c

Society Woman's Special Permit

Mrs. J. B. (Clara Fargo) Thomas, a society matron, designed the settings for "Grounds for Divorce," which is being produced by the Frohman office. The production is being turned out by the Bergman scenic studios.

Under the regulations which became operative last fall when scenic designers and many studio operators joined the union, no designs or sketches are permitted unless from members of the union.

It is understood Mrs. Thomas was given a special permit to design for the Frohman show.

KELLERMAN REVUE

"Smiles of 1924" Starting Rehearsals on Coast

Los Angeles, Feb. 20.

"Smiles of 1924," a revue, with Annette Kellerman starred, is in rehearsal backed by the Pacific Coast Amusement Corporation. J. C. Howard is its president.

DeCat and Bostick will produce the show, doing it on a large scale, with the intention of opening April 7 at the local Philharmonic auditorium, then playing one-nighters on a K. & E. route.

In the cast are Harry Gribbon, Rex Story, Gertrude O'Connor, Bull Montana, The Rials, Wibber Sisters, King Sisters, and 20 chorus girls.

Joe Burrows wrote the book, and Jack Walls is the show's manager.

"7TH HEAVEN" ANCHORED

No Engagement to Tour, Says Golden

An item to the effect that P. J. McCoy had secured rights for one night territory for "Seventh Heaven" was stated to be without basis by John Golden.

The manager said, as there had been no arrangements to tour the drama, which is expected to complete its second season at the Booth, it was hardly likely the small stand rights would be disposed of yet. McCoy was stage manager for the attraction.

SKINNER INSTEAD AT POWERS

Chicago, Feb. 20.

Clara Kimball Young in "Trimmed in Scarlet" will not play at the Powers beginning March 2. The Erlanger booking office notified Harry J. Powers that the play was not in shape for a Chicago presentation, and in its stead they had booked Otis Skinner in "Sancho Panza," to open on March 3.

LENORE BARREN DESPONDENT

San Francisco, Feb. 20.

Despondency over a love affair prompted Lenore Barren, 26, to attempt suicide by drinking poison. Her condition is reported serious. Miss Barren arrived here the day preceding her suicidal attempt. She said she had been traveling with a theatrical company.

EQUITY CALLED UPON IN GEAR "NOTICE"

Young Woman With "Poppy" Run of Play Contract Antagonizes Management

Equity has been requested to act in a new class of claimed contract breach, the case being that of Luella Gear versus the management of "Poppy," at the Apollo, New York. Miss Gear holds a run-of-the-play contract. Lawrence Anhalt, acting for Philip Goodman, handed the actress two weeks' notice of dismissal Monday, contending Miss Gear in missing cues injured the performance and her actions breached the contract. Ad-libbing was also alleged.

The matter is being considered by Equity's Council. Anhalt contends the attraction is entitled to protection and that should the Council decide in favor of the management, Miss Gear is to be instructed to remain with the show until such time as a successor is chosen. Anhalt pointing out he could not select another player until the claim of contract violation was decided on.

It appears Miss Gear developed the habit of wandering around the stage and forgetting to watch her cues. On several occasions other players were upset waiting for her. One lapse resulted in Robert Woolsey being left to his own devices for 30 seconds, a period that seemed many minutes. Since being handed her notice Miss Gear is credited with minding her P's and cues. But that has not retarded her from expressing picturesque opinions of Anhalt. He feels the same way.

ADAPTING "DARK CHAPTER"

Al Lewis (Lewis & Gordon) has commissioned Andy Rice to do the play adaptation of a story by the late Mrs. E. J. Rath which appeared in "Argosy." It is titled "The Dark Chapter" and is by the same authoress who contributed the story material upon which Owen Davis founded "The Nervous Wreck," also sponsored by Lewis & Gordon in association with Sam H. Harris.

The play is a comedy.

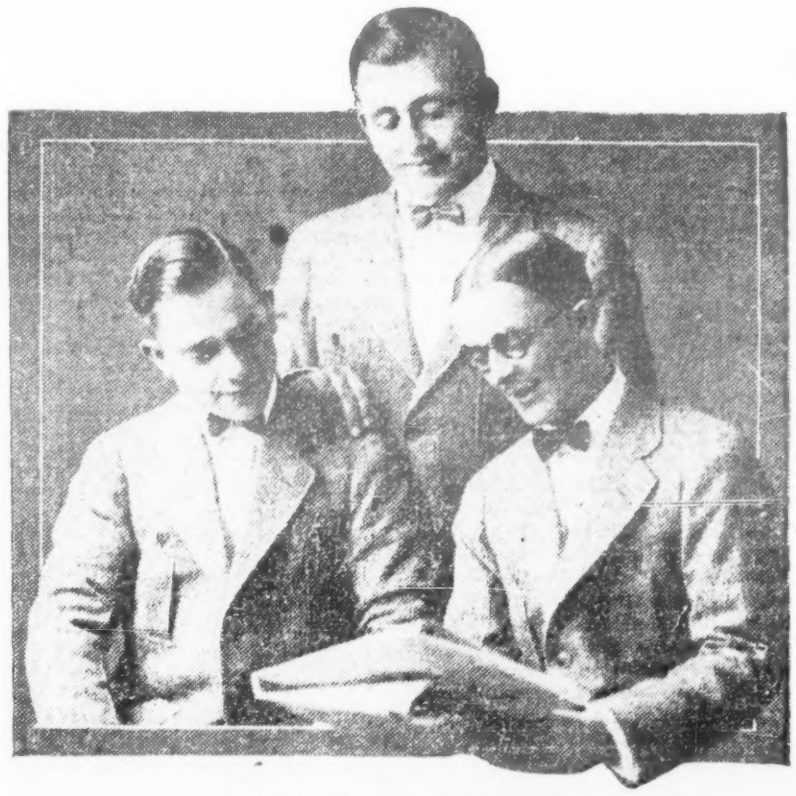
B "GINGHAM GIRL" CLOSED

The B company of "The Gingham Girl" closed at St. Paul Saturday. It ran into off territory west of the Mississippi.

Gershwins on Words and Music

Alex Aarons' production of the Fred and Adele Astaire starring vehicle will be composed by George Gershwin. Ira Gershwin, the composer's younger brother, will do the lyrics.

The wordsmith is better known for his "Two Little Girls in Blue" and other productions as Arthur Francis, the nom-de-plume being adopted to avoid criticism as being dragged in through his composer-brother's prestige.



THE THREE GOLFERS

"Taking Off" In One on the B. F. Keith Circuit

Direction Louis Spielman

STOCK EXPENSE SAVING TRIED OUT IN CANADA

Featuring Local Players Weekly—No Guest Stars—Economical on Royalty

St. John, N. B., Feb. 20.

Two ways of reducing expenses have been devised by stock managers in Canadian territory. Managers who were in the habit of importing guest stars for engagements of from one to three weeks have discarded the plan as too expensive, although instrumental in stimulating business.

The increased cost was considered too great to offset the increase in patronage. The usual price scale was maintained. Instead of using the guest stars, the manager features one of his company each week in a play containing a role most suited to the player selected for the "featuring." In this way the stock fans are appealed to directly through their favorites. One manager has eight weeks of this "featuring" mapped out.

Another means of cutting expenses has been to use plays with very small royalties. As, for instance, one manager has plans for presenting such veterans as "Madame X," "Woman Against Woman," "Charley's Aunt," "Isle of Dreams," "Dr. Jekyll and Mr. Hyde," "Along the Kennebec," "In Old Kentucky," "The County Fair," "Mrs. Wiggs of the Cabbage Patch," etc. It has been found by this manager that rural comedy dramas, no matter how ancient, exert universal appeal, with the royalty difference the first consideration.

One of the old dramatic stock bulwarks to recently fall by the wayside is Halifax, N. S. Stock has been favored for many years in Halifax, there being one dramatic stock organization in the city each season for from 35 to 40 weeks. Owing to a depression, industrially and commercially, stock was withdrawn after 10 weeks this season.

Dramatic stock here has been highly successful this season, as well as last season, the attendance improving each week.

Stock will soon be opened in St. John's, Newfoundland, as business conditions there are exhibiting improvement.

Plans are under way for the opening of a stock organization to play three days each week in Sydney and Glace Bay. These are steel manufacturing and coal mining centers about 20 miles apart.

STOCK IS OFF AGAIN; NOT ENOUGH NEW PLAYS

Limited Supply Weeding Out Companies; Also Reducing Profits

The temporary spurt experienced by stock companies throughout the country after Christmas seems to be over. Conditions appear to be as slow as at the beginning of the winter. The closing of eight important companies has been reported within the past fortnight, while openings are not nearly as numerous as is usual this time of year.

All sorts of reasons have been advanced for the sluggish tempo, but a prominent New York stock official seems to have hit upon one of the most likely causes. According to him there are not nearly enough good plays being released for stock, and it is this shortage handicapping the companies.

He quoted as an example a company in Detroit. This organization is so firmly established and has built up such a solid clientele it has been making money consistently.

In the past few months business has fallen off badly and the margin of profit is much lower. The reason advanced by the manager of the company is that he has exhausted all the good stock plays and in between the infrequent new releases he is forced to go back to the old vehicles that have a much less potent draw. Repeats, except in the case of stock "Naturals," such as are only released once or twice a year, are suicidal if he wants to cater to steady theatregoers.

This brings up the question as to why so few Broadway successes are being released. There are a great many road companies out in the hits of last year and the year before and this necessarily taboos the stock production. Then, although the present season is being hailed by some of the critics as the richest in "the history of American drama," there are astonishingly few plays really fitted for stock produced.

With the limitations stock presentation places, most of the foreign productions, impressionistic, allegorical and "high-brow" plays are out, as well as the huge spectacles, character studies and fantastical innovations that make up such an integral part of Broadway's scheme of things. Stock patrons glory in mystery shows, "hoke" melodrama, pure farce (usually of the spicy variety) and not too intense problem plays giving opportunity for character work by all the cast, but with the burden on the male and female leads.

One of the numerous press opinions on the performance of

RALPH WHITEHEAD

as Jerry Conroy in Geo. M. Cohan's "Little Nellie Kelly" at the Oxford Theatre, London.

"Ralph Whitehead takes the laurels of the piece for his attractive and resourceful handling of the part of Jerry Conway, touching the various emotions with a sureness deserving of better material."

"The Billboard"

LIGHT LEAVINGS

But One Show Out This Week—More Next Week

During holiday periods the number of attractions withdrawing from the list is generally low.

Only one show will quit at the end of the week, though next week will likely see at least half a dozen withdrawals. Next week's withdrawal list includes at this time "The Lady," and Moscow Art Theatre, will will tour; "Gypsy Jim," to close at the 49th St., and "Mr. Pitt" at the 39th St.

"Myrtie," produced by Oliver Morosco, will expire at 52nd St., Saturday, at the end of its third week. In a 300-seat house there was no chance for the attraction drawing real business, even if well regarded. "Myrtie" was on tour for a short time under the title of "Dust."

"Myrtie"

Critics recognized this one rightly. No review was favorable and most of the experts declared it had no chance. Variety was of the same opinion.

"Saturday Night," presented at the Cherry Lane, a new bandbox in Greenwich Village, was withdrawn last Saturday, after having struggled eight days. Most of the critics did not believe it worthy of an extended review.

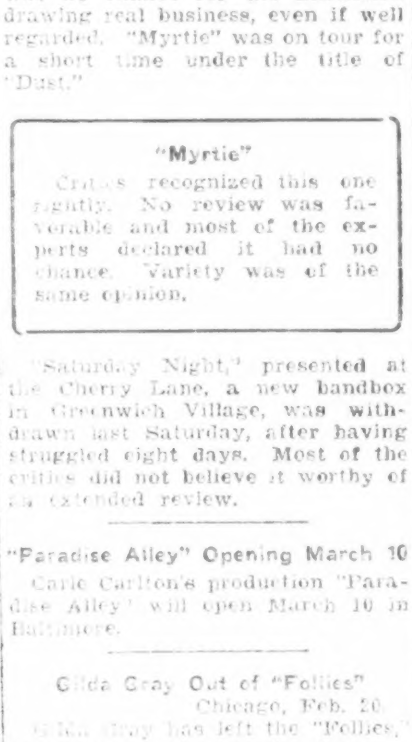
"Paradise Alley" Opening March 10

Carle Carlton's production "Paradise Alley" will open March 10 in Baltimore.

Gilda Gray Out of "Follies"

Chicago, Feb. 20.

Gilda Gray has left the "Follies," and may not return to the show.



GEO. P. WILSON
OF
WILSON and ADDIE

An act of merit entertainment and refinement. Booked solid for the balance of the season in the middle west. Sailing May 17 for a tour of eight weeks.

New act in preparation for next season.

Direction—
HALPERIN-SHAPIRO AGENCY

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxscored at intervals, rated by percentage on their judgment as recorded.

The Chiffon Girl

Because of the Jane Cowl opening, this latest musical drew the second string men. It was agreed Eleanor Painter saved the evening. George Reimherr, a new tenor, also won favorable notice. Apparently the lack of comedy was the worst fault.

Antony and Cleopatra

Most the critics eulogized Jane Cowl, several declaring her Cleopatra to be as effective as her Juliet. The "News" (Mantle) and "World" (Broun) professed some disappointment in her work, but blamed it on the limitations of the role. Rollo Peters was called a much poorer choice for Antony than he had been for Romeo.

New Toys

The opinion seemed that Ernest Truex was much better than the play. "World" (Broun) said there had been too many better domestic comedies produced recently, and "News" (Mantle) called it "written to be funny, rather than to be true."

Variety (Lait) declared it a good stock vehicle, but not up to Broadway standards.

The Assumption of Hannele

A sharp difference over this Hauptmann play, presented for special matinees at the Cort. "American" (Dale) and "World" (L. W.) emphatic in attacking it, with the latter ridiculing almost everything about the production and play itself.

Most the others praised piece and cast, if not the adaptation and production.

INSIDE STUFF

ON LEGIT

"Artists and Models" have stopped the fleshings which appeared with the frequent visits of the police censors and uncovered forms are again on exhibition. Frank Fay is in the cast for the third time.

When the 44th Street was accepted by Brock Pemberton for "The Living Mask," it was with the expectation that leaving he would obtain another Shubert theatre, the 44th Street house being limited to four weeks through Griffith's "America" having the house starting Sunday.

With no other Shubert theatre available, "The Living Mask" has had to move into the Punch and Judy.

The 44th Street seats over 1,400, while the capacity of the P. & J. is 300.

The cast surrounding Margaret Anglin in the presentation of Oscar Wilde's "A Woman of No Importance" at the Blackstone, Chicago, has possibly doomed the play. At the opening performance everything seemed "pell mell" by the members of the company as well as the star. The "prompter" was the busiest person. At least eight times was he compelled to cue the star while it was hard to keep tab on the number of times the others had to be placed on the right path.

Besides forgetting lines there seemed a general indifference sufficient to cause comment among the audience.

The Shuberts, in playing "Blossom Time" over the country, are getting in many instances sharing terms on the attraction, which is but moderately geared, which compare only with the terms granted the big revues like the "Follies," "Music Box," "Passing Show," etc.

At present several eastern cities which have already played the attraction are getting it again on a 75-25 basis, and with the usual mop-up that it does this leaves the show with a nice profit on its hands and also lets the house get out with a profit.

Gilbert Miller is gambling on the elements with Clara Kimball Young in "Trimmed In Scarlet" which opens March 2 at the Powers, Chicago. Miller has been announcing that Ina Claire would appear there about March 10 in "Grounds for Divorce." However, he has not mentioned a theatre. It was learned that in case the William Hurlbut play does not catch on in two weeks Miller will bring Miss Claire into the Powers.

Should "Trimmed In Scarlet" hit it is likely that Miller will defer the opening of his new play until he can get a good house to place it in.

Frank A. P. Gazzolo has located two new banks to store away his harvest from "Abie's Irish Rose," which is playing at the Studebaker in Chicago. Last week with one extra performance on Lincoln's birthday, the show grossed $25,330.75.

Gazzolo says that the stay of "Abie" is making it possible for him to remain away from New York, where he previously made semi-monthly trips to see Jules Murry about future booking.

It's possible that Earl Carroll will not make a new production of "Vanities" until late in the summer, something Jones & Green have decided upon for the next "Greenwich Village Follies" also.

With the rush of musical shows to be in readiness for the convention period in New York, some of the producers seem to be figuring on having a clearer field later on, and without the convention gamble. There's no surety that the big crowd expected in New York, and no doubt arriving, will stick around Broadway in the evenings of hot June and July patronizing theatres.

The run of "Abie's Irish Rose," now in its third week to capacity at the Majestic, Buffalo, sent local old-timers to their scrap books for parallel long engagements. The records show that Pan-American year holds the record with "A Trip to Buffalo" 16 weeks at the old Academy, "Fiddle-de-Dee" with Kolb and Dill four months at the Garden, and "Devils Daughter" at the Court Street and "Constantinople" at the Tack for the same length of time.

Aside from the unusual Pan-American runs, "Way Down East" holds the local long-run palm, that perennial having played Buffalo for eight consecutive weeks, about a dozen years ago

Louis Wolheim will shortly appear in vaudeville in a sketch written by Harold Selman. The author is the same who claimed "Captain Applejack" was a lift of idea from a playlet written by him some time ago. "Applejack" was written by Walter Hackett, an American, the play reaching production first in London under the title of "Captain Applejohn." Selman started suit, which is still pending. He named Hackett, Sam H. Harris, the producer of "Applejack"; Wallace Eddinger, who played the leading male role; John Cort, in whose theatre it was presented, and others. In all, there are 10 defendants.

Reports that Mitzi would be under new management next season have no foundation. The little prima donna was named as a future Dillingham star, but her contract with H. W. Savage has another year to go, and next season she has been routed to the coast in "The Magic Ring." The latter attraction is playing central territory, and is quoted drawing exceptional business. Mitzi has been the ace of the Savage office for years, her road draw being among the best of all the stars on tour. She has been under Savage management for 10 years, and there is a proposal to extend her present agreement. Mitzi has a sliding scale contract, with top salary and percentage going for this season and next.

STOCKS

The F. James Carroll Stock opened at the City, Newark, N. J., in "The Crooked Square." The company includes Eveta Nudsen, Edward Cullen, Thelma Ritter, Owen Cunningham, William Tennyson, Goldie Cleveland, and Cecelia Francis. Claude Miller directs and A. J. St. John is the local manager.

The new company, which comes from Canada, failed to impress greatly, save for the work of Thelma Ritter, the ingenue. They are getting 85 cents top nights and 55 cents Wednesday and Saturday matinees.

The Carroll Players of St. John, N. B., have adopted the policy of featuring their own players in forthcoming productions. In "Woman Against Woman," Myra Marsh, feminine heavy, is featured this week.

Jack Valentine, juvenile, of this company has been transferred to Carroll Players, recently opened in Scranton, Pa. James W. Swift, comedian, has been transferred to local stock organization from Halifax, following the withdrawal of Carroll Players No. 2 from the latter city and their removal to Scranton.

The Garry McGarry Players at the Cataract theatre, Niagara Falls, are this week presenting "The Man Who Came Back" for the second week of their indefinite season run at the house. A Players' Association has been formed at the Falls to back the venture. The company includes Roger Pryor, Jessica Paige, Hamilton Christy, Edith Harcourt, Norman Wendell, Evelyn Watson and Carrington Short.

The Wilkes Players at the Denham, Denver, put over a season's knockout last week with "The Copperhead," drawing such whole-hearted praise from press and public alike that a box-office record resulted. The gross was not far from $6,100, at $1.10 top, with seven night shows and three matinees.

Vernon Steele will be leading man with Margaret Lawrence during her Wilkes Alcazar theatre engagement in San Francisco presenting her new play "In His Arms" which was tried out in the Majestic theatre, Los Angeles.

Another switch has been made in the policy of the Lyceum, San Diego; this time to dramatic stock with the Calburn Players presenting "Over the Hill to the Poor House."

The Waddell Players have moved to Charleston, S. C., from Rockford, Ill. The Rockford Woman's Club gave the company a farewell reception. It had played in Rockford for a year.

Ancyn McNulty has been engaged to direct the new Belle Bennett stock that is being organized to open in the Plaza and later go into the Casino, San Francisco.

Three new players will join the Leonard Wood, Jr. stock at the President, Washington on Feb. 24. They are Ralph Kellard, leads, Emmy Shaly and Walter Scott Weeks.

Band and Orchestra News

Weekly Department in
"THE CLIPPER"
From five to eight pages in every issue
Clipper, 10c, Out Tomorrow

LOOP TOPS PREVIOUS WEEK'S GROSS; "ABIE" SENSATIONAL WITH $25,000

Ann Nichol's Show Outstanding in Chi Annals—Only Four Musicals in Town—Comedies Holding Even Pace—"Lullaby" Terrific Flop

Chicago, Feb. 20.

Increased grosses were checked for the winning attractions of the town over the previous week, "Abie's Irish Rose" and "The Best People," both of whom gave Lincoln Birthday matinees, figured extraordinary gains, particularly for the record-breaker at the Studebaker. Slow-moving attractions picked up in spots when the leaders checked early sell-outs.

Four openings Sunday night propped up weak corners of the local legit calender. "Innocent Eyes" went into the Apollo with the moving of "The Lady in Ermine" over to the Garrick, filling the spot caused by the failure of "Caroline." The new Shubert revue, with Mistinguett, attempted an "Artists and Models" idea at the premiere. The less said about this idea the better. "Eyes" got more word-of-mouth advertising after the opening night than it did box office possibilities via the writing of the critics.

If "Peacocks," the new Cort show, should strengthen the third act there would be a fine chance of the string of losing attractions for Sport Herrmann's house being broken. "Red Light Annie," following the long stay of "The Old Soak," gave the lovers of startling melodrama a real thrill at the Princess. The Theatre Guild productions got under way at the Great Northern, where the "high-brow" entertainment of the last seven weeks has been featured with empty seats. Not a solid smash hit was checked for any of the new shows, meaning that the town's winning attractions of the previous weeks will not have their honors molested.

Only two shows gave Lincoln's Birthday matinee. These were "Abie's Irish Rose" and "The Best People," each drawing capacity. The special matinee permitted "The Best People" to ascend to 14,000 once again. "Abie" keeps piling up sensational grosses, and is easily the outstanding dramatic pace-maker of the year, if not for years. All attractions except "The Follies" are listed for Washington's Birthday matinees, considered the strongest matinee date, surpassing Thanksgiving Day for a pull.

One of the interesting check-ups on the comedies is the even way the figures hold. For the past three weeks there hasn't been much variation in the nightly grosses at the Studebaker, Harris, LaSalle and Adelphi. Far out in front, of course, is "Abie's" sales. "The Nervous Wreck" is sandwiched in between some of the strongest dramatic competition the town has had in recent years, noted particularly after realizing there are only four musical shows in town. Col. William Roche, house manager, and Frank Gibbons, company manager, have done some clever work to hold up the "Wreck" against the competition furnished by "Kiki" and "Abie." "Wreck" has been maintaining a $14,000 average since the holiday weeks. This is $2,000 above the stop clause for the twin theatres, and perhaps is a little higher average for the number of weeks played than the Chicago record of "Peter Weston," which was the theatre's record show of last year.

"The Follies" topped everything in town, swinging for another $36,000 week. George White's "Scandals" opens Sunday night, arriving at a time when everything is in "Scandal's" favor to mop up. "Topsy and Eva" beat all previous weeks at the Selwyn, just falling short of $22,000, and reporting an advance sale of $16,000, which is remarkable for the start of the eighth week. It now looks as if the Duncans will last until May, giving the town something new in the way of a long musical play run.

Margaret Anglin showed "A Woman of No Importance" at the Blackstone, drawing society, yet not in the strength of full encouragement. "Kiki" goes out in a fortnight from the Powers, surprising many. Still, the trade has been phenomenal and will likely continue so right up to the finish.

Cohan's Grand gets a new attraction (March 2) in "Silence," a play by Max Marcin, produced by the Selwyns. "We Moderns" refused to click sufficiently to hold it any longer at Cohan's Grand. The show barely reached $10,000 last week, and even the hard campaigning has failed to bring the response which usually comes up to shows house there.

Figures show that the month of March in the last three years has been a hard one for shows in this town to withstand. The managers are eyeing the dates already. The suspicion, however, is that the unbalanced array of attractions now in town will remove some of the blows which have come to the theatres in past years for the windy month. The scarcity of musical attractions is helping several of the comedies, while at least one of the musical plays ("Topsy and Eva") is reaping the harvest by being placed right.

Last week's estimates:

"A Woman of No Importance" (Blackstone, 1st week). Poor balconies held gross down to around $9,000.

"The Bread of the Treshams" (Great Northern, 3d and final week). A wallop of a loss engagement. Grosses too small to check. Theatre Guild productions opened Sunday.

"Lady in Ermine" (Apollo, 3d week). Still kept in town, despite low sales. Moved over to Garrick. Doubtful if $45,000 was passed on the slap at the Apollo.

"The Lullaby" (Illinois, 3d and final week). One of the quietest flops for a New York success of the year. Didn't check higher than $6,500 for final gross.

"The Follies" (Colonial, 8th week). High prices swung pace back to $38,000.

"Topsy and Eva" (Selwyn, 7th week). Got all the wise ones stopped. Just under $22,000, record of run and house's highest gross since erection. Off $1,500 from full capacity at scale used.

"The Old Soak" (Princess, 22d and final week). Left with season's record for number of weeks played. Hit $9,000. "Red Light Annie" opened Sunday.

"Kiki" (Powers, 8th week). Easily holding the $20,000 average for run.

"Abie's Irish Rose" (Studebaker, 8th week). Extra matinee and improved Tuesday and Thursday nights over previous week; raised gross to around $25,000; phenomenal in every way.

"Give and Take" (LaSalle, 4th week). Excellent pace, reaching $13,500; close to full capacity.

"Honeymoon House" (Central, 8th week). Stuck close to $6,000.

"Mr. Wu" (Playhouse, 2d week). Little under $3,000, with engagement made limited.

"Nervous Wreck" (Harris, 8th week). Holds even, and, with one or two more breaks, promises to go higher than $14,000, present clip.

"We Moderns" (Cohan's Grand, 7th week). Drew the house's full $10,000 clientele, which, if there were more strength to the attraction, would mean at this theatre, any time.

"The Business Widow" (Cort, 5th and final week). Failed to draw other than the star's (Ditrichstein) following. Figured $5,800. "Peacocks" opened Sunday.

"Best People" (Adelphi, 15th week). Extra matinee brought gross around $14,000.

"Caroline" (Garrick, 3d and final week). Nothing could get this one started. Lingered around $10,000 average.

'G. V. FOLLIES' DID $28,000 1ST WEEK; "LONDON," $135,000 IN SIX WEEKS

Philadelphia Plays and Figures in Face of Bad Weather Conditions—Two Big Pictures Showing at $1.50 Top

Philadelphia, Feb. 20.

The name of Cohan held the center of the stage here last week, with indications that Philly must be considered in the same class with Boston for appreciation of George M.'s productions.

"So This Is London," without the critical words of praise that were accorded other Cohan shows, has entered the solid hit class. It is riding close to capacity. "London" will likely complete its allotted six weeks with a total gross of somewhere around $135,000. It is seldom that any show, staying six weeks, reaches a figure like that, and for a non-musical show it is all the more remarkable.

The other outstanding feature was the wallop recorded by the "Greenwich Village Follies" at the Shubert. The big and unexpected success of "Innocent Eyes" and its forcing out because of the "Follies" booking led some to predict that the latter would hit considerably below the figure of the Mistinguett show, but that didn't come about. From the opening night on this year's "Greenwich Village Follies" has shown more vitality and box-office power than last year's edition did.

Otherwise, the attractions in town ran about true to form. The bad weather hit several of the houses rather hard, and definite dropping off in gross was noticeable at the Broad and at the Forrest.

The Walnut now enters on a period of dramatic attractions booked for short periods, and, from indications, will have the pick of the city's really artistic theatrical fare. "You and I" opened Monday with the original cast, remaining only two weeks. "The Whole Town's Talking" for another fortnight, and after that Helen Gahagan in "Chains."

Another of last week's openings fared a bit better than fair for the first week, and gives promise of developing some real strength for a brief stay. This is "The Dancers," which drew most of the critics at the Adelphi. This week will tell the story for this drama with Richard Bennett, the wiseacres giving it three weeks.

In addition to "Sally, Irene and Mary" and "You and I," this week's openings included "Little Miss Bluebeard," which began three weeks at the Broad.

Feb. 25 will be an off Monday, the first since early January, and the third of the year for navy an opening.

Another reason for the prominence of the name of Cohan here last week was the verification of the report that he would bring "The Rise of Rosie O'Reilly" into the Garrick to follow "So This Is London." This will probably take place March 17 unless "London" is so successful as to warrant an extension beyond its allotted six weeks.

Estimates for Last Week

"Little Miss Bluebeard" (Broad, 1st week). Irene Bordoni comedy had fine opening. In for three weeks. "Sancho Panza" fell off considerably; less than $13,500 in last week.

"Greenwich Village Follies" (Shubert, 2d week). Proved a whale of a

(Continued on Page 12)

CHARLES FRANCIS STRICKLAND

Of Strickland's Entertainers, the singing and playing orchestra just engaged for the summer run at Palisades Park, New Jersey, beginning late in April.

After playing Loew Circuit consecutively for past year, again booked for next season.

Loew's State, New York, next week (Feb. 25).

Direction, Mandel & Ross.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (92d week). About half list played extra matinee last week (Lincoln's Birthday) and nine performances will go for most shows this week (Washington's Birthday). "Abie" with added matinee went to better than $16,300.

"Antony and Cleopatra," Lyceum (1st week). Jane Cowl's second appearance on Broadway this season; first with "Pelleas and Melisande"; limited season as Cleopatra, with some matinees of Juliet probable. Opened Tuesday.

"Artists and Models," Shubert (27th week). Cast changes recently, but substitutions said to be for better. Still playing to good business, though attendance light early in week. Nine performances got about $19,000.

"Beggar on Horseback," Broadhurst (2d week). Critical comment strongly laudatory and attraction is off to flying start. First week's takings nearly $14,500 in seven performances (Tuesday premiere) tells the story.

"Charlot's Revue," Times Square (7th week). English musical getting capacity. Widely advertised. Management confident it is fixture through summer. Last week without extra matinee but prices, also lift in scale, sent gross soaring above $22,500.

"Cyrano de Bergerac," National (13th week). No extra matinee, but call so good performance on Lincoln's Birthday afternoon would have sold out. Business around $19,000 and show easily one of season's real hits.

"Follies," New Amsterdam (18th week). Standee trade late last week with business holding show up as leader of Broadway's musicals; 40,000 and better weekly and looks cinch into warm weather.

"For All of Us," Ambassador (19th week). William Hodge has chance to better Chicago run of last season here. Business appears satisfactory without reaching exceptional money. Extra performance last week but total the same; little under $12,000.

"Gypsy Jim," 49th Street (6th week). Another week will let this one out. With holiday chance last week business dropped $1,000 and gross was under $4,000. "The Outsider" March 3.

"Hurricane," Frolic (9th week). More than double original booking at Frolic and date indefinite; show may go to road next month. Business about $5,500, enough to make profit because of attraction's "book-up"—star (Olga Petrova) is presenting and acting in show.

"In the Next Room," Vanderbilt (13th week). One of best weeks for Broadway's only mystery drama. Gross $13,200, extra matinee counted. No reason why this one should not run out season.

"Hell Bent for Heaven," Frazee (3d week). Started second week promisingly, though attraction has not yet shown pace anticipated in predictions. Played extra matinee; gross quoted around $6,500.

"Kid Boots," Earl Carroll (8th week). Ziegfeld's big musicals rarely play extra matinee; eight performances last week for this one and "Follies." Standee business right along and regularly over $32,000.

"Laugh, Clown, Laugh," Belasco (13th week). Better than $15,000 for Lionel Barrymore drama which Belasco expects to run through season. No extra matinee last week.

"Little Jessie James," Little (28th week). Popular success without getting big money. Moved to this small house several weeks ago and gross of $10,000 profitable because of small cast and one set. House cannot do much more.

"Living Mask," Punch and Judy (5th week). Getting around $6,000 while at 44th St. Moved from that large capacity house to one of smallest theatres in town Monday. Punch and Judy seats 299. Last week at 44th St., $5,500.

"Lollipop," Knickerbocker (5th week). Savage's musical hit looks easy until summer. Business bettered each week, and last week, without extra matinee, takings nearly $20,000.

"Mary Jane McKane," Imperial (9th week). Nine performances for newest of Hammerstein's musicals; gross bit over previous week, about $17,800. Some talk of moving show next month. Made money right along with partial cut-rate aid upstairs, house having big balcony.

"Meet the Wife," Klaw (13th week). One of list's laugh shows and perhaps most successful of farces this season. Excellent call downstairs, with balcony holding up fairly well. Over $12,000 last week in nine performances.

"Merry Wives of Gotham," Henry Miller (6th week). Betterment after disappointing start surprised. Good entertainment and cleverly produced. Nine performances last week, however, counted less than previous week. $11,000.

"Moonlight," Longacre (4th week). Seems to be some difference of opinion about this musical, but no doubt as to merit of score. Business fair to date. Quoted between $12,000 and $13,000.

Moscow Art Theatre, Jolson's (6th week; 2d repeat). First announced for six weeks, when Russians were brought back from short road try. Will probably go on tour again after another week. $13,000 or bit over.

"Mr. Battling Buttler," Selwyn (21st week). Switched Wednesday performance to the holiday last week, like some other attractions. Going last week with holiday was no aid to many attractions. Here trade about same, at over $17,000.

"Mr. Pitt," 39th St. (5th week). New finish written in; management has hopes of show picking up; around $3,000 or over. Will finish out month (one week more). "Welded" listed to succeed March 3.

"Music Box Revue," Music Box (23d week). Held to eight performances, Wednesday matinee switching to Tuesday. Business over normal because of holiday prices. Takings $28,500. Class show still $5.50 top, as true of "Follies," "Stepping Stones," "Kid Boots" and "The Miracle."

"Myrtle," 52d St. (3d week). Final week for this try, which had little chance in small house spotted out of beaten track. "Dust" mentioned to move up from Village as successor.

"New Toys," Fulton (1st week). Opened Monday, succeeding "One Kiss," which went on tour. "Toys" out some weeks ago and brought in for rewriting. Produced by Sam H. Harris. Critics not enthusiastic.

"Outward Bound," Ritz (7th week). English drama living up to advance prediction, pace being approximate capacity. Last week, with extra performance, gross reached new high mark at $16,000.

"Poppy," Apollo (25th week). Though there are musical shows on either side, directly next door, business holding up to fine figures. Eight performances last week, takings being $18,400.

"Rain," Maxine Elliott (68th week). Never has played extra matinee. Business continues at splendid pace for show well on its way to second season. $14,500.

"Rise of Rosie O'Reilly," Liberty (9th week). Stands with best money-getters of division; last week about $19,000; no extra matinee. Little doubt it could run well past Easter. Phila. aimed for after another three weeks. House then gets "The Thief of Bagdad," new Fairbanks film.

"Runnin' Wild," Colonial (17th week). Colored show figures to

(Continued on Page 12)

BOSTON PASSING SEASON'S PEAK; SEES LENT'S ADVENT DISMALLY

Two Openings Monday—"The Bat" Could Get But $6,500 at B. O. H. Last Week—"Vanities" Dropped to $22,000

Boston, Feb. 20.

With an extra performance scheduled for Friday afternoon at all of the local houses, making nine performances for all but one of the attractions, this week bids fair to be the last big week in the theatres for some time to come. It has always been figured hereabouts as the last holiday on which the theatres can reasonably expect to clean up, the next holiday here (April 19) being considered more or less of an outdoor proposition.

Business at the local houses so far this season has been well up to the average. Few of the local houses have failed to turn in pretty grosses weekly, and for once this season has been marked by a reasonable booking arrangement which has given the public a good choice between the musicals and the dramatics. There have been some shows which came in here and flopped, but that has been the unusual thing and the season is in contrast to others, not so far back, when several shows closed during the height of the season because of the poor business.

The holiday coming this week is also expected to bolster up the takings in anticipation of the Lenten season, which has always had a big effect on the business at the Boston houses. This city, because of the nature of its population, feels the effect of Lent as much, if not more, than any other city in the country, and slim grosses are to be looked for.

Business last week was off from the week before, the loss in some instances being rather surprising, with the musicals standing the brunt. No real reason for this could be advanced, although in some circles it was thought to have been caused by the after-effect of the Chicago Opera company.

"Vanities," finishing at the Colonial, was one of the musicals affected. Last week it grossed about $22,000 below the preceding week by $4,000.

"Up She Goes" shifted from the Wilbur to run at least two, and possibly three, weeks at the Majestic before it goes on the road, headed for Providence. The gross the week before was a bit artificial due to an extra midnight performance, but still the show holds on remarkably well for one here so long.

Jane Cowl left the Selwyn Saturday after hanging up a record for Boston for a Shakespearean attraction. In this generation, nobody has ever played here four weeks with a Shakespearean production as Jane Cowl has done. She made the stay to good business for every one of the four weeks, using but two plays, "Romeo and Juliet" and "Antony and Cleopatra." In the final week, with an extra performance, Miss Cowl did $15,500, and while this was off about $1,500 from the week before, it was real money-making, and the entire stay was recorded in box-office receipts on the right side.

Mrs. Leslie Carter, in "Stella Dallas," opened Monday, one of the two openings for this week.

Ethel Barrymore's "Laughing Lady" at the Wilbur Monday was a society event. Miss Barrymore is always good for such an opening. The Wilbur is an ideal house for her, of the intimate type and really better suited for her than the Hollis.

It must have been rather lonesome for the attaches up at the Boston opera house last week. After a couple of big weeks of the Chicago Opera Company, "The Bat" got $6,500 on the week. It was a question from the start as to whether or not "The Bat" could get over at this house, even at the $1.50 top, after the long run it had downtown at the Wilbur last season, and the first week indicates that it can't be done.

Another flivver last week was "Polly Preferred," at the Majestic. This attraction had hard going from the start and finished up its local stay with the gross touching $7,500. It didn't catch on any time during its three weeks here.

"The Passing Show," which opened at the Shubert last week, got away to exceptionally good business, everything considered, doing $28,000 for the opening week.

In the second week at the Tremont, "The Clinging Vine" did the before, $15,000. This is the only show playing the town for which an extra performance is not scheduled this week.

Last Week's Estimates

"Vanities," Colonial (4th and last week). $22,000 last week, poorest business so far.

"Stella Dallas," Selwyn (1st week). Opened strong Monday, dividing the society element with Ethel Barrymore. Final week for Jane Cowl did $15,500, with extra matinee.

"Up She Goes," Majestic (7th week in Boston and first at this house; moved over from Wilbur). Grossed $15,000 last week.

"The First Year," Hollis (7th week). Ran along at about usual pace last week, $14,000. Three more weeks here.

"The Clinging Vine," Tremont (3rd week). Held up last week, doing $15,000; same as week before.

"The Whole Town's Talking," Plymouth (2nd week). Surprised town by strong first week, doing $13,000 gross.

"The Passing Show," Shubert (2nd week). Best first week attraction ever had in town, doing $28,000 for start.

"The Laughing Lady," Wilbur (1st week). Big opening and looks good.

The Bat," Boston opera house (2nd week). First week this show got $6,500; pretty lean pickings.

SHOWS IN PHILA.

(Continued from page 11)

hit. Gross reported at about $28,000. Four weeks.

"The Covered Wagon" (Forrest, 5th week). Last fortnight announced and should pull picture back to capacity. Last week, with early nights decidedly off, due to weather, about $15,000.

"So This Is London" (Garrick, 2d week). Critics' opinions reversed by public, which have put this show into wallop class. Close to capacity at $19,000, with big advance.

"The Gingham Girl" (Chestnut, 1st week). Seventh week in Philly, having completed two fine engagements at Shubert and Lyric. Now at $1.50 top, and expected to stay some time. "Zeno" did about $7,000 last (6th) week.

"You and I" (Walnut, 1st week). Satisfactory opening Monday.

"The Dancers" (Adelphi, 2d week). Picked up during week and management encouraged. This week will tell story. About $8,500 last week.

"Sally, Irene and Mary" (Lyric, 1st week). Big opening, with strikingly big advance sale claimed that ought to put week not far from capacity. "The Gingham Girl" did about $12,000 in last week at this house.

"LOLLIPOP" MARRIAGE

"Lollipop" is the cause of Florenz Tamara and Addison Fowler becoming sweet on each other.

They have been together for two years, and have decided to get married around Easter.

FRANCINE LARRIMORE ROBBED

Twenty-five thousand dollars' worth of jewelry was stolen from the apartment of Francine Larrimore on upper Fifth avenue, Feb. 10.

Detectives have been working on the case, although the police failed to give any announcement of the theft.

Apparently the burglars followed Miss Larrimore home the night of the burglary and, after waiting until they thought she would be asleep, broke into the apartment. None of the women, Miss Larrimore, her mother or the maid, was awakened or molested.

The outer and inner locks of the apartment were picked and the jewelry stolen some time between 2 a. m. and daylight.

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America's Oldest Amusement Paper
Only paper in the world solely devoted to outdoor amusements.
Out tomorrow—10c.

SHOWS IN NEW YORK

(Continued from page 11)

run until after Easter, regularly getting $12,000 and over weekly. Not expected to touch "Shuffle Along's" run, but has outgrossed it by far for the same number of weeks.

"Rust," Greenwich Village Theatre (4th week). Claimed to have drawn some money in Village, with gross over $3,000. Listed to move to the 52d Street Monday, replacing "Myrtle."

"Saint Joan," Garrick (9th week). An extra matinee last week sent the Shaw play's gross to $9,500. To be moved to Empire after another week. Theatre Guild presenting a new production ("Fata Morgana") at Garrick then.

"Seventh Heaven," Booth (69th week). Newer dramatic successes have not affected pace of this holdover, nor "Rain's." Last week takings went to $12,500; played nine performances.

"Song and Dance Man," Hudson (8th week). Cohan elected to hold to eight performances last week, though extra matinee carded for this week. Business among the best of Broadway's non-musicals, with takings $15,000.

"Spring Cleaning," Eltinge (16th week). Got best gross since opening last week, extra matinee sending total to $15,000. Smart comedy indicated to run into warm weather.

"Stepping Stones," Globe (15th week). Another great week for Globe. Only one of big musicals to play extra matinee, $38,600. That sent pace close to "Follies" and only exceeded in house's history during Christmas week.

"Sun Up," Princess (29th week). Long lived mountain drama played an extra matinee last week and got better than $5,500. Management figuring on staying over year, as show can operate at moderate takings.

"Sweet Little Devil," Astor (5th week). Went to $15,000 last week without extra matinee. Moves to Central Monday. Astor will get Elsie Ferguson in "Moonflower."

"Tarnish," Belmont (21st week). Added matinee last week and in nine performances gross went to about $9,500 or a little over.

"The Chiffon Girl," Lyric (1st week). Opened Tuesday and not cordially received; date limited, "Thy Name Is Woman" (film) being due March 2.

"The Goose Hangs High," Bijou (4th week). Moved upward in holiday going last week, and in nine performances, count was $10,000. Figures to make run of it.

"The Lady," Empire (12th week). Creditable engagement and instead of being stop gap has been money maker. Will leave for road after another week, "Saint Joan" moving up from the Garrick March 3. $9,400 for "Lady" last week. Goes on tour.

"The Miracle," Century (6th week). Extra matinee gave Gest's marvel new dramatic record takings quoted at better than $55,000. Expensive sections of house selling first.

"The Nervous Wreck," Sam H. Harris (20th week). Went to top money among non-musicals again last week (not counting "Miracle"). In nine performances gross was $20,700. Sweet money maker.

"The New Englander," 48th St. (3d week). Despite failure to get over Equity Players will continue attraction another three weeks. Cut rates life saver with gross estimated between $4,000 and $5,000.

"The Other Rose," Morosco (10th week). Holiday did not benefit this one; though no extra performance higher scale used for gross of about $9,500. Arrangement calls for stop limit at $8,000.

"The Potters," Plymouth (11th week). Big business last week when $16,400 drawn, highest gross to date. Nine performances figured in jump. Indications are show set for balance of season.

"The Shame Woman," Comedy (19th week). Co-operative show is apparently going along satisfactorily, though business cannot be rated at better than mediocre. Last week with extra matinee gross $6,500.

"The Show-Off," Playhouse (3d week). No doubt about this new comedy hit has clicked. Takings went to $14,000 second week; possible here because of extra performance.

"The Swan," Cort (18th week). Right behind "Nervous Wreck" for biggest money draw among this season's comedies. Nine performances last week for $19,400.

"Topics of 1923," Winter Garden (14th week). Ought to run until Easter, management counting on bringing in "Innocent Eyes" about that time. Nine performances last week for about $28,000.

"White Cargo," Daly's, 63d St. (16th week). Best figures since uptown claimed for last week when gross quoted at $10,350; nine performances; profit said to have been $4,800 for show.

"Wildflower," Casino (55th week). Holiday always counts here. Last week's business jumped $2,500 over previous weeks. Nine performances hitting $18,500.

DUSE'S $14,000 MAT.

Opened Tuesday in Los Angeles—Four Performances There

Los Angeles, Feb. 20.

The Duse first performance yesterday matinee, at the Philharmonic auditorium, drew $14,000 at $1 to $6. "The Closed Door" was played.

There is an advance sale for Duse of $20,000, and she will give an extra (fourth) performance here February 29 in "Cosi Sia."

May Robson opened well on Monday at the Mason in "The Rejuvenation of Aunt Mary."

Last week at the Majestic, in stock, "Anna Christie" played to $8,800.

FERGUSON, $13,000; WALKER'S STOCK, $5,000

All Legit Houses Open Last Week in Balto—"Patches" Did $5,000

Baltimore, Feb. 20.

Stuart Walker's stock did nothing startling at the Academy last week. A new comedy "The Proud Princess" was the opening bill.

With top prices of $1 for nights and 75 cents for matinees—three of them—the house grossed around $7,000 for the first week. Mr. Walker said patronage picked up during the last part and he added he feels that his stay in Baltimore will be successful. He said that playing in a house dark for more than a year means it will probably take a few weeks to get the patrons started back to the Academy.

That all of Baltimore's theatres were open last week for the first time in more than a year evidently reached the hearts and pocketbooks of the former regular theatre-goers because good business was the report from all.

"Patches" at the Lyceum, after that house had been dark for two weeks, grossed $14,000 at $2.20 top. "The Woman Hunter," with Ruth Shepley, this week.

At the Auditorium, Elsie Ferguson in "The Moon Flower," at $2.75, did $13,000. Ford's with a top of $2.75 grossed the same for "Merton of the Movies." Otis Skinner as Ford's this week, while "The Outsider," with Lionel Atwill, is at the Auditorium.

FOR THE ONE NIGHTERS

"White Cargo" for the one-nighters has been taken by Jack Corrigan and Stanley Florsheim, said to be well known at the race tracks, this being their initial theatrical venture. Harry L. Cort is named as being interested with them. It is understood they plan to send out four companies.

"Judith" Next Week in Balto

Baltimore, Feb. 20.

"Judith," the Henri Bernstein drama will be played next week by the Walker stock at the Academy.

WASHINGTON IS OFF—AND UNEXPLAINABLE

Leonard Wood, Jr., Finds Draw Just in Time—"Outsider" Did $9.000 Last Week

Washington, Feb. 20.

A decided drop was noted not only in the legit houses but the pictures as well last week. This condition has been developing for the past two weeks with even the hotel men complaining of half filled houses and a general tightening up of the guests.

At the National with Irene Bordoni the show opened light, mounted constantly but in such small amounts as to leave a gross under anything she had played to during the New York run which just completed prior to the engagement here.

As for Lionel Atwill's new piece, "The Outsider," William Harris, Jr., who presents him, will have to take consolation in knowing the venture looks like a success and charge but little off here against the production costs.

Leonard Wood, Jr., at the President, had had business so bad with his stock that only financing of the kind that made his brother in the Philippines famous saved the sinking "ship." William A. Brady in giving Wood the chance to try out "Simon Called Peter" came like an administering angel. Although sticking to the usual $1 top things are such now at this former burlesque house, which also housed the now famous run of "Abie's Irish Rose," is anticipating a new lease of life with Wood looking for sensational shows to try out.

"The Fool" at the Belasco held its own on the second week, the final count found the figure possibly hitting about $500 more then the first week.

Estimates for Last Week

"Little Miss Bluebeard," National—Around $10,000.

"The Fool," Belasco — Second week to not a high total.

"The Outsider," Poli's—New and liked with local critics looking for it to be a hit. Between $8,000 and $9,000 on week.

"Simon Called Peter," President—Try-out for William A. Brady with the Leonard Wood, Jr., stock. Sunday opening had about $900 while Saturday's business, on the night alone was $1,300. With the house scaled at $1 top; $7,500 on week.

Garrick—Dark.

This Week

"The Lady Killer," Belasco; "The Bride," Garrick; "One Kiss," National; Walter Scanlan in "The Blarney Stone," Poli's; "Simon Called Peter," President (2d week); Elsie Janis topping vaudeville bill at Keith's.

ALAN DALE ILL

Alan Dale is confined to his home through illness.

James Whittaker officiated for him on Tuesday night at the Jane Cowl opening.

WERBA'S SUBWAY QUARTET

Louis F. Werba, with two houses on the "Subway Circuit," plans to build two more by next season.

One will be in Brooklyn and the other will be in the Washington Heights section.

HARRY PUCK

Leading man in Henry W. Savage's "Lollipop," at Knickerbocker Theatre, New York, now.

What *Loit* said in VARIETY: "There are several true finds in the outfit, notably Harry Puck."

HEDGEROW PLAYERS NET $300 ON PHILLY DATES

Community Group Lauded by Local Critics—Had Ann Harding for One Play

Philadelphia, Feb. 20.

The recent engagement of the Hedgerow Players from Moylan, Rose Valley, at the Plays and Players' Clubhouse (formerly the Little or Delancey theatre) was not as devoid of success as was at first supposed.

This promising amateur organization, headed by Jasper Deeter, one of the founders of the Provincetown Players and which, has produced such promising young players as Ann Harding, had previously presented a number of plays at their own theatre in Rose Valley, but the recent Philadelphia engagement of three days was its first attempt at anything bearing on financial operation.

They presented "The Emperor Jones" Monday night with one of their most promising players, Sydney Machet, a boy in his late teens, who was, nevertheless, hailed by the critics as a coming star. Tuesday night "The Dragon" was given, and Wednesday afternoon Miss Harding came over from New York to play opposite Mr. Machet in Shaw's "Candida." Thursday night "Emperor Jones" repeated.

In this tiny and out-of-the-way playhouse, with virtually no publicity and no advertising, the Hedgerow Players are reported to have realized about $300, in addition to a great deal of valuable and highly laudatory comment in the dramatic columns. It is probable that they will arrange a similar Philadelphia engagement in the near future.

Meantime they are going ahead with plans for productions at Rose Valley, which will include O'Neill's "Beyond the Horizon," Shaw's Misalliance," Ibsen's "Peer Gynt," "The Heart of Youth" and "Two Times Three Equals Five."

LITTLE THEATRES

"The Dreamer Awakes," a crusader pageant, was given at Poli's, Washington, Sunday afternoon and evening, with a cast numbering 500, to capacity audiences. The pageant was given by the Catholic Students' Mission Crusade, with the cast including pupils from each of the fifteen Catholic higher schools of the District and vicinity. The presentation was made on a specially constructed double stage with a large cyclorama, the costumes suggesting a lavish expenditure of money on the part of the producers.

Consisting of four episodes, the pageant had special dance numbers throughout, done by pupils of the Northeast Catholic High School, Georgetown Visitation Convent, St. Dominic's School, Saint John's College, Sacred Heart Academy, Immaculate Conception Academy, Immaculate Seminary and Holy Cross Academy.

Arling Alcine, formerly associated with Harry Manners in the presentation of the President Players, a stock organization here prior to the present venture, was in charge of the staging of the affair, with others from the Catholic schools assisting him.

The E. M. B. A. Players of Lane Bryant presented an original musical comedy Saturday at the Studio Theatre of the Manhattan opera house, New York. The production was named "Without Rhyme or Reason," with book and lyrics by Mark Hellinger and music by Mortimer Offner.

The piece was staged by the authors, both of whom appeared in prominent parts. Aside from them the principals and chorus were made up entirely of employes of Lane Bryant, one of the largest of the Fifth Avenue women's shops. An audience of approximately 1,500 jammed the auditorium and seemed very appreciative of their co-workers' efforts.

The General Protestant Orphans' Association presented "A Pair of Sixes" for benefit of its orphanage at Masonic Temple, Indianapolis, Wednesday and Thursday of this week.

"Icebound" was the offering of the Kansas City Theatre last week, and probably the strongest piece

(Continued on page 32)

NEW PLAYS PRESENTED OUTSIDE NEW YORK CITY

THE LADY KILLER

Washington, Feb. 20.

Gorden Kennedy .....John Craig
Peter .....William A. Morton
Mrs. Kennedy .....Ethel Jackson
Lena Brown .....Doris Kelly
Joan Smith .....Claiborne Foster
Lucy .....Lucille Webster
Jack Kennedy .....Paul Kelly
Henry Meecham .....Harold Vermilye
Frank Burnham .....Joseph Sweeney
Edith Kennedy .....Adele LeRoy
Cregory, a detective.....Stanley Jessup
Hogan, his assistant...Charles F. McCarthy
Messenger .....Edward R. Bender

A bubbling publicity man in advance of "The Lady Killer" sent out the story that this play, opening last night at the Belasco, was indeed a "glad play." He said it took over a year to write it, because Alice and Frank Mandel worked only when the sun shone and the skies o'erhead were bright and blue. That is all very well, but it impressed Atlantic City as one of the weakest of attempts at playwriting.

There is the germ—but not a very robust germ—of an idea in the thing somewhere, and a considerable number of laughs. This play wabbles, starts and skids. The Mandels want you to believe one thing; for instance, that a butler in the household has killed the man who has disappeared. They try to get you to believe it by this butler raising his left eyebrow and hinting at mysterious journeys from the house. Then these same Mandels want you to believe—well, many other things; but nobody did believe them.

From the outset a writer of picture plays is struggling to do his work at home. Authors writing at home with a family have been used before to create fun. A new stenographer makes her advent. She is full of romance from watching the movies. It was this steno. that inspired our publicity friend referred to to do the "glad play" stuff. She romances, gives the author the names for his characters and uses a hair chock full of pencils to take down her notes, and then proceeds to work like a Trojan for two acts so as to have our author find in the whole thing a much better plot for his movie story than that with which he started.

The "germ of an idea" has to do with a young lawyer going out to convince his friend, who incidentally does as was to be expected, and falls in love with the steno., that circumstantial evidence is unreliable. He convinces all right, but the little steno., full of romance, takes the blame and darned near goes to jail, only to be saved by the return of the much-battered lawyer, who supposedly had been killed.

That is rather a rambling account of the story, but so is the play rambling.

As for the company, little Clairborne Foster was a positive delight. What was there she put into the piece and rollicked through it and worked so very hard that there just had to be some response, that's all there was to it—those laughs.

One case of said miscasting is evident from the very moment the curtain rises; namely, John Craig as the absent-minded writer of movie plays. Craig is remembered as the lover of "Jitta's Atonement," later as the Duke in the ill-fated "As You Like It." In these he was excellent. In the new venture he floundered around in an unnatural atmosphere and made the weak spots appear just that much worse.

Ethel Jackson plays a matron, a very attractive one. Paul Kelly was the juvenile lover, and agreeable, while Harold Vermilye, using the same stuff as always, got away with the promising young lawyer who would demonstrate the shortcomings of circumstantial evidence. Edward R. Bender was bidden in the last act for three minutes behind boxes he carried, which when lowered disclosed him hidden again behind a white beard and dressed as a Western Union messenger boy.

The program states the piece is presented by the Morosco Holding Co., Inc. (John M. Riehl, receiver in equity). The direction is by Franklyn Underwood.

Meakin.

THE BRIDE

Washington, Feb. 20.

Candidly "The Bride" in its formative stage at the Garrick is rather thin material, but it has a chance, due to several angles.

The cast is headed by Doris Kenyon, who is featured, then the direction of Frederick Stanhope, and the ability of the author, Stuart Olivier, who kept everyone in the dark as to the ultimate outcome.

Use of the pruning knife a little, with speeding up generally, and although it may not be one of those two-year-runs, it will furnish an enjoyable and interesting evening.

The piece is being presented by Jewett & Brennan, with Frederick Stanhope directing. Stanhope has done a remarkably good job, and if he did the casting, double honors go to him. It is here that excellence is written all over. That the weak spots are known is evident by the changes made since last night's performance, with practically all that the local scribes took exception to eliminated.

Miss Kenyon as the bride is all there, despite a rather set smile that grows tiresome.

In the building up of the family of respectability the selection of Donald Cameron and George Pauncefort as the two brothers and Jennie Eustace as the aunt created a splendid picture.

Minor roles were excellently done, for instance, Jefferson Lloyd, George Henry Trader and Robert Thorne, while the keynote role of the butler, by Henry W. Pemberton, was fine.

The program states the piece is presented by arrangement with Daniel Frohman.

Three months for New York.

Meakin.

INNOCENT EYES

Chicago, Feb. 20.

Shuberts' production, featuring Mistinguett, Cecil Lean and Cleo Mayfield. Book and lyrics by Herold Atteridge and Tot Seymour, score credited to Sigmund Romberg and Jean Schwartz and staged by Frank Smithson. Dances arranged by Jack Mason and M. Francis Weldon. Opening at the Apollo, Chicago, Feb. 17.

A typical Winter Garden attraction that has speed as its principal bid for approval and is unquestionably "in" for this town, but presents an element of doubt as to the way New York will receive it. At least 20 minutes can come out of the show as it premiered here. It is scheduled to linger four weeks before jumping east.

The production, divided in two acts, includes around 30 musical numbers between the episodes in "one" and the full stage settings which sustain the title melody as about the best chance of the score to register a dance hit. Given flash dressing, the musical included two tableaux of undressed girls that had about eight nude above the waist in the initial picture and nine in the second, besides which a comedy scene, ncluded the posing of a trio, in sequence, behind a scrim curtain lighted from the interior. The display caused a stir, but will hardly cause any publicity.

The cast, by a vast majority, gleans as a vaudeville lineup with the girl, Vannessi (Williams and Vanessi) romping through to the outstanding personality of the contingent. A striking appearance and, being a kicker of merit, allowed this girl to step out for particular attention, although she is somewhat lax in the manner of handling her feet and not overly pressed by opposition from the remainder of the feminine dancers included. The Lean and Mayfield team remain as of yore, with their attractiveness still hanging on whether they appeal personally. The book hinges on Lean, who does adequately with the assignment, but is not sufficiently strong to lift it above being thin and rather worn through previous presentations.

Mistinguett, heralded as from the Casino de Paris, and possessing the most beautiful pair of uprights in all Europe flounced about in many eccentric costumes. Overly dressed if anything. Adhering to a stockingless mode appears to be not without a purpose for she is no longer young, of which there can be no denial, and according to her actual performance is drastically limited. Credited as the originator of the Apache dance, the second act provided an interlude of a few "serious" minutes for Mistinguett which included a pushing and falling conception of the dance that they may classify as a dancer up here, but approached being ludicrous. The scene constitutes the French woman's principal interlude, programmed from the Casino de Paris, and is valueless to either the show or Mistinguett. In other numbers Yvette Rigel is invaluable to the Parisian.

Revealing an inclination to be shy of real comedy, the comics list Lean, Frank Dobson, Lew Hearn, Majory Leach, Charles Howard and Miss Mayfield as comprising the personnel of that particular contingent. Dobson is more or less buried in the show, Hearn and Howard routine as formally while Miss Leach becomes prominent at intervals. In fact the entire makeup is reminiscent of other Winter Garden productions in that it is a series of hits by the principals with Charles Mack inserted for his "stew" dance, Harry White contributing the two dances recently done in front of his mixed vaudeville band, and Miss Williams delivering the "hot" number of the score. Ted Doner and Earl Leslie split the juvenile roles to meet the usual Garden requirements in this capacity. A snatch radium flash was so nondescript as to beome meaningless while other production illusions, as to settings, are substantial and of a pretentious order.

The story tells of a reformer, financially embarrassed, who is willed the proprietorship of the Moulin Rouge cafe with the essential awkward requirements. Lean as the reformer, and Miss Mayfield, portraying the hostess of the establishment, carry the theme.

Edythe Baker is on at the opening, in a daughter role, for a song and dance number with Doner, thence disappearing for the remainder of the night to return next to closing for her keyboard specialty. Practically the entire cast is treated likewise, which makes far a spotty continuity but nevertheless welcome in some instances.

The show should have little trouble in drawing at the box office, for Chicago sustains two universities and a sufficient male population who will float past the gate to take a look at the girls, but Mistinguett is a negligible addition with it being more than likely that the girl, Vannessi, will actually outdraw her according to the general comment.

Skig.

PEACOCKS

Chicago, Feb. 20.

Comedy by Owen Davis in three acts. Presented by Lewis & Gordon and staged by Howard Lindsay. At the Cort, Chicago, Feb. 17.

Sue Merrill.....Jean May
Masie Brock.....Betty Linley
Anthony Brock.....Thurlow Bergen
Rodney Webb.....Horace Braham
Laura Langdon...Theresa Maxwell Conover
Daniel Maddox.....Frederic Burt
Antoinette.....Jessie Alison
Kitty Doyle.....Martha Mayo
Barbara Langdon.....Edna Hibbard
John Rand.....Frank Conroy
Dobson.....Raymond Capp

Owen Davis, who has written every type of play that looked like a box-office magnet to him, appears to have turned out one in "Peacocks." Mr. Davis does not bring out any new ideas or tricks, nor does he go beyond conventional lines for his plot. The latter, as built along modernistic lines, is nothing new. It is flavored with the same aroma as "The Best People" and "We Moderns," and may trace its ancestry to "The Marriage Block" or "Marriage Market," for it is a theme which has been heavily dwelt upon in the theatre and prints. However, this craftsman has put that experienced, sprayed them with the proceedings, sprayed them with human interest and a touch of melodrama, disguised through its satiric delivery, proving himself once more an adroit workman.

Though Mr. Davis is deserving of the credit for the product, Edna Hibbard should have the salesmanship honors. For it was she who sparkled radiantly in the role of Barbara Langdon, whom society considered dangerous because she wanted and got what she went after. Miss Hibbard was endowed with a brilliant role, and took advantage of the opportunity.

The story is that of the Langdons, mother and daughter, who, though in impoverished circumstances, deem it necessary, for their social position, to mingle on the outer crust of society and achieve their admission via the winsome charms of the daughter. The mother has sacrificed her all and made it a business proposition, that her daughter capture a spouse who possesses the worldly goods they crave. They go to a week-end party at the home of the Brocks, in Bar Harbor. The daughter makes an instantaneous hit and has all of the men folks on her trail. There is a cold, uncouth and business-like millionaire who wants the daughter. The mother is propositioned and, only having cognizance of what the future has in store for her if a match its made, agrees to help him. The girl falls in love with John Rand, the money man's secretary, who feels that the set she is in are a lot of social parasites.

A party is arranged at the dough boy's home in the Adriondacks, where all are invited. Maddox is away for three days, but finally arrives on the night of the girl's birthday. He brings priceless pearls. The girl ascertains from Rand she is to get a beautiful present, but should not take it. She has been taunted by the actions of Rand, who has assumed a superior demeanor. Maddox comes on the scene, gives her the pearls, the mother announces the engagement, and all proceed to drink a toast to the couple. The girl, as she finds herself cornered, drops the glass, but will take her "medicine."

The party returns to New York for the wedding. Maddox sends Rand to the home of the Langdons to complete the arrangements. Then arrives Maddox. He denounces Rand as a thief and tells him that he will be incarcerated for a theft. The girl comes in and demands to know. Rand tells the story, and she in turn repudiates him as a coward and thief and deserving what he was getting, as he did not have the manly instinct to fight the battle of life in the right way. All is ready for the ceremony, with everyone in the lounge room but the girl. Rand remains a minute and, as he does, Barbara enters in her wedding gown, the mother and Maddox are double-crossed in true "Davis" melodrama fashion, and the young couple leave by a side door.

Lewis & Gordon have given "Peacocks" a magnificent and lavish production, with each of the sets being costly and massive.

Next to Miss Hibbard, honors should go to Frank Conroy, who played the Rand role. Frederic Burt as the brusque millionaire did all that could be asked. Theresa Maxwell Conover as Mrs. Langdon was the chilled sphinx that one expects to see in a characterization, and enacted her role in a convincing manner. The others in their respective parts served adequately.

"Peacocks" has the elements necessary for a social satire and comedy laughs, pathos and human interest, and should linger at the Cort for at least two months before departing eastward.

Ung.

THE DUST HEAP

Atlantic City, Feb. 20.

Carl Reed and James Schesgreen present what is described as a melodrama of the Canadian Yukon by Bernard J. McOwen and Paul Dickey. Staged by Thomas Coffin Cooke.

No Shoes.....Florence Short
Robert Hawthorne.....Robert Connor
Father Paul.....Albert Tavernier
Alf Jennings.....Elmer Grandin
Jules Toussaint.....Louis Bennison
Nina Mosha.....Inez Plummer
Patrick O'Day.....W. Boyd Davis
Sam Yen.....George W. Barnum
Harry Mims.....Harry R. Allen
Charlotte.....Irene Oshler
Pietro Sarrato.....Benedic McQuarrie
"Stony" Phil.....John Irwin
Abraham Levy.....Robert Fischer

The question of religion we have always with us. And that same problem, threshed out so profitably by Anne Nichols in "Abie's Irish Rose," is once more in the limelight. "The Dust Heap," which opened at the Apollo Theatre last night, has transferred the Jew, the Catholic, the Methodist and one gay unbeliever into the great Northwest, and in that country, where every man has a guilty secret and every woman two or three of them, the great discovery is once more made that there is "one God for all."

Father Paul, a Catholic priest, for 12 years has buried himself in the heart of the Yukon, ministering to his little Indian tribe and sheltering under his roof little Nina Mosha, the half-breed daughter of his faithful Indian servant. After years of solitude, the first act must have overwhelmed them, for it brings two scoundrelly trappers, one consumptive but exceedingly good-looking young American from Chicago and one brawny, red-coated member of the "Mounted" into the tiny cabin.

The next act takes us to the "Dust Heap." You can tell how low a "dive" it is at once, for Sam Yen, a scar-faced Oriental, is the presiding genius, and here assemble the red-blooded trappers fresh from a winter in the "frozen solitudes" of the North, and ready for a compensating session of "wine, women and song." The wine is ready, "Greasy Alf" appears with the girl, Nina, whom he has tricked into coming with him. Here the real melodrama begins. Gambling for the girl, the few who would save her soul taking their chance with those who would sell it, and the blasphemous utterances of the devil-may-care Toussaint, who wins her, apparently in spite of the prayers of the "Catholic, Jew and Methodist." All these lead up to the climax, when Toussaint, triumphant, starts up the stairs with the struggling girl, only to be struck down by lightning as he defies God and man in a mockingly defiant speech.

Strong melodrama, and, on the whole, so well acted that it comes as a novel and entertaining play. Primitive emotions are, somehow, good to see after the superficial shams shown in the modern society drama. Louis Bennison, as Jules Toussaint, takes the honors of the play, even though he is the villain. Inez Plummer as Nina gives an impression of what Lenore Ulric could do with the part. Robert Fischer as the Wandering Jew who has searched for so many years for his lost daughter adds a faithful character touch as a foil to the role of Albert Tavernier as Father Paul. Harry Allen does well with a small part.

ON BROADWAY

NEW TOYS

Ruth Webb.....Vivienne Osborne
Will Webb.....Ernest Truex
George Clark.....Robert McWade
Mrs. Warner.....Louise Closser Hale
Kate Wilks.....Frances Neilson
Sam Wilks.....Robert E. O'Connor
Natalie Wood.....Mary Duncan
Tom Lawrence.....James Spottswood

This is the latest starring vehicle for Ernest Truex, and it has the smack of having been ordered by the yard to carry out a pay-or-play contract with the star. It is an economical affair, palpably a "vehicle." A Ford is a vehicle, too.

Sam H. Harris presents this opus by Milton Gropper and Oscar Hammerstein, 2d, at the Fulton, a few yards from his magnificent Music Box—surely a study in contrasts. "New Toys" is a cut-and-dried take-off on "The First Year," "It's a Boy," "Chicken Feed," "Very Good Eddie" and that whole school of young-husband comedies, in one setting, a rather conventional interior, with a short cast. It should make a good seller for stock, and that about lets out its chances of paying for the single set.

The piece was not warmly received at the premiere, despite Truex in his best mood and humor, doing his old stuff in the old way and struggling to make a lame script do a fox-trot. Whenever he was the central figure of the action it at least held its own; the rest of the time it was just crude and of no stage value.

Furthermore, several performers

(Continued on Page 28)

REPORT PERSISTS DOUG-MARY PICTURES CHANGING CHANNELS

Famous Players as Distributor, Linked with Stories—United Artists' Side Denies Rumors—But Griffith Wants to Ask Questions

There is much ado about something, but just what no one seems able to fathom. The dope is that the Douglas Fairbanks and Mary Pickford productions of the future will find their way to the theatres through the medium of one of the national distributing organizations. The chances are that the distributing organization will be Famous Players-Lasky, the outlook being that when the event does come to pass it will be no one else than Adolph Zukor responsible for the return to the fold of both of the stars.

The smallest of weather vanes can indicate which way the breeze is blowing, thus the mere fact that on the occasion of their present trip to New York the Fairbanks' are at the Ambassador, where heretofore on every occasion that they have traveled from the coast they have stopped at the Ritz. The Zukors are also at the Ambassador.

At the dinner to Edison when Fairbanks spoke the only simile that he could draw on that occasion was to the pointing of the opening of the Red Sea as shown in the Paramount picture "The Ten Commandments." Miss Pickford also has made a number of references to the time when she worked for Mr. Zukor in her talk. But even all of that may mean nothing and then again it might.

Adequate distribution seems to be the matter uppermost on Fairbanks' mind in most of his conversation. He hasn't voiced any out and out complaint against the distribution for the Fairbanks-Pickford product through United Artists, but he certainly did turn loose a mouthful in Los Angeles a few months ago when testifying before the Federal Trade Commission investigators.

During the week Fairbanks spoke of the possibility of one-half of the population of the country seeing a picture and the paying of 25 cents on the part of each individual to do so, which would mean an income of about $12,500,000 per picture, of which he maintains that the producer should get at least 40 per cent. At the same time he decried the fact that there were so few real showmen in the exploitation and exhibition end of the picture industry.

Whether the members of the Big Four would consider a proposition to distribute their pictures with the physical handling to be done by an existant company and thus cut the overhead a string of exchanges is costing to operate is a question. The chances are that Zukor wouldn't haggle over the money end of the proposition, for he has just about arrived at the stage where, as far as he personally is concerned, money doesn't matter.

At the same time several members of the board of directors of the United Artists say that there is nothing to the talk. One stated Tuesday as far as he was aware there was to be no meeting of the Board of Directors of the U. A. in the near future because he had received no official notice of it.

Dennis F. O'Brien said this week he did not believe there would be any change in the status of United Artists when a meeting was held for Hiram Abrams had gone to the coast at the request of both Fairbanks and Miss Pickford and had booked Miss Pickford's picture "Dorothy Vernon of Haddon Hall" into Grauman's Million Dollar theatre, Los Angeles. That house is now an out and out Famous Players theatre managed by Al Kaufman.

Doug's "The Thief of Bagdad" is slated for the Grauman Egyptian in Hollywood to follow "The Ten Commandments" there. Before leaving the coast Fairbanks made a deal with Sid Grauman whereby the latter has the right to the production for first run in the Los Angeles territory at whatever date the Paramount attraction finishes at the Egyptian.

Hiram Abrams is due to arrive in New York today. He, as well as Mary and Doug, is to be present at the opening of the Griffith picture, "America" tonight. Tomorrow there is to be a meeting of the Board of Directors of the United Artists or if not tomorrow, as soon thereafter as D. W. Griffith can be gotten on the job to attend one and then the fur will begin to fly.

The Griffith organization, it is said, is particularly aroused against the sales method employed in the organization, having obtained affidavits from exhibitors in various parts of the country indicating that a certain amount of favoritism was displayed in favor of some of the other attractions that the organization was releasing as against the Griffith pictures. This is sure to be one of the points that is to be brought out most strongly at the meeting.

Whether this difficulty with the Griffith organization can be adjusted or not remains to be seen.

There still remains the question of Chaplin, who is known to be exceedingly close to Doug and Mary and he will undoubtedly be swung by whatever they do.

CONNECTICUT RESOLUTION

Exhibitors at Bridgeport Vote to Be Careful

Bridgeport, Feb. 20.

At the recent meeting of the M. P. T. O. of Connecticut held here, the members discussed matters of policy, chiefly the question of presentations. It was voted that exhibitors should be extremely careful in the selection of subjects and only those high-class in every particular should be offered.

This is the first serious move by the exhibitors of the state to drive out inferior pictures.

OVERDOSE OF CHLORAL

Suffering from an overdose of chloral and bromide, Edward A. Carney was removed from the Hotel Bristol to Bellevue Hospital last Sunday.

Papers in his pocket show that he was editor and advertising manager of a publication called "Cinema."

At the hospital he was restored to consciousness for a few minutes and stated that his closest friend was Katherine Carney, of 6200 Greenwood avenue, Chicago, after which he again lapsed into unconsciousness.

WM. FARNUM F. P. STAR

Famous Players-Lasky have signed William Farnum for a long term as a Paramount star. At the same time it was announced Adolph Manjou had been signed for a number of years as one of the stock players of the Paramount organization.

Farnum is leaving for the Coast immediately.

Wallace Worsley is to direct the first Farnum picture.

"BIRTH'S" PUBLICITY GROSSES

Chicago, Feb. 20.

Through the advertising obtained from frequent legal proceedings, "Birth of a Nation," at the Auditorium, has out-grossed anything in pictures here.

Another hearing of the case was held before Judge Sullivan last week and adjourned indefinitely. The criminal actions growing out of the continued exhibition of the picture will start Feb. 28.

NOT ROAD-SHOWING '3 WEEKS'

With the slogan "The Exhibitor First" the Goldwyn organization has announced it will not "road show" the screen version of Elinor Glyn's story "Three Weeks," just completed.

K. C.'s Big New House

Kansas City, Feb. 20.

Plans have been made for a new theatre to occupy the sight of the old Coliseum, 39th and Main streets, destroyed by fire Christmas morning. The house will have a seating capacity of 3,000.

David Warby is at the head of the new project.

Australia's Picture Week

According to cable advices, Australia has designed March as Paramount Greater Movie Season.

This is the first time that a government has decreed a picture season.

LEVY VS. BAUMANN

Court Declines to Set Aside A. J. Levy's Verdict

A. J. Levy, a Friar and a promoter, can recover $2,500 on a film stock transaction from Charles O. Baumann, film producer, according to Justice Wagner's ruling in the New York supreme court this week. Baumann sought to set aside the verdict by default and be permitted to enter a defense.

Levy bought some stock from Baumann and later demanded the return of his money. Baumann issued a note thereon, but could not collect when falling due last November.

Baumann, it was argued, had been avoiding service which resulted in an order by Justice O'Malley to allow substituted service by pinning the summons on the door. Baumann did not put in an answer in 20 days, but on the 26th day his attorney, Arthur Butler Graham, pleaded it was his oversight.

Kendler & Goldstein's opposition to the motion on Levy's behalf was sustained.

SCHOLARSHIP FOR ORGANISTS

With the idea of encouraging the study of advanced organ playing under French instructors, the Council of the American Guild of Organists has announced the establishment of a scholarship in organ playing at the school of music in Fontainebleau, France.

The scholarship will cover transportation, expenses and tuition for an American organist at the 1924 summer course at the school.

F.-P.-HODKINSIN

Two Concerns Appear to Have Exchange Understanding

Famous Players-Lasky and the W. W. Hodkinson people have worked out a practical plan for the interchange of stars and directors that either may have under contract.

Recently Hodkinson signed Alan Crosland for a series of pictures, then the interchanging plan was put into force and Famous Players took the director over for one picture. Betty Compton was to be starred in the Crossland productions, now she has been handed over to F. P., and in exchange the Hodkinson organization is to receive the services of Lois Wilson, who has been a Paramount feature star for five years.

Miss Wilson will have the principal role in the Cosmo Hamilton story, "Another Scandal," to be directed by E. H. Griffith. The star is to start work on the picture immediately after completing her role in "Monsieur Beaucaire," with Valentino.

Originally Miss Wilson was cast for the role of Pompadour, but Paulette Deval walked out of the "Follies" just at that time and was snapped up by the picture people for Pompadour on seeing the tests that were made of her, so Miss Wilson was switched to the role of the Queen.

"Another Scandal" is to be made at the Tilford Corp. studios at Miami.

IDLE ROOMER CAUSES RIFT

Los Angeles, Feb. 20.

Mrs. Vincente Howard is suing her husband for divorce, charging desertion. Mrs. Howard asserts her husband carried on a flirtation with a young woman who rented a room in their apartment and they went away together. Howard is an actor in pictures.

FRANK CRANE BACK HOME

After being in England for the last two years where he has been directing English-made pictures, Frank Crane has returned to New York.

"Babbitt" With Dorothy Farnum

The Warners have selected Dorothy Farnum to make the screen adaptation of the Upton Sinclair story "Babbitt."

It is to be made under the direction of Harry Beaumont, with Willard Louis in the role of George Babbitt.

PICTURES AND "INFLUENCE" DRAWN OUT IN CAPITAL

Former Secretary to President Harding Alleged to Have Approached Federal Trade Commission in Matter of Famous Players Investigation

Washington, Feb. 20.

With Washington fairly sizzling with investigations, disclosures of crooked deals, demands for the resignation of a cabinet official and the like it didn't seem possible but that some branch of amusements would get mixed up in it all somewhere, and it broke.

The Senate Interstate Commerce Committee was delving into the fitness of George B. Christian, former secretary to President Harding, for appointment as one of the members of the Federal Trade Commission. The Insurgent Republicans had been holding up the confirmation of the appointment made by President Coolidge, with Senator La Follette (R.) of Wisconsin, charging that Christian had brought "pressure" to bear in the disposition of an anti-trust case while in his official capacity at the White House.

That these charges would hit the picture field was not expected, but before the committee Huston Thompson, chairman of the Federal Trade Commission, stated that "pressure" had been brought to bear upon him to stop the issuance of the complaint against the Famous Players-Lasky Corporation and other picture concerns and individuals.

Thompson stated that in May, 1921, the commission was considering issuing a complaint against the picture people when he was called to the White House and Christian, taking him into President Harding's private office, questioned him concerning the pending complaint.

In answer to a question by one of the committee as to how he felt regarding such a procedure, Mr. Thompson said, "My feeling, and I believe it was the feelings of the other members of the commission with whom I talked later, that this was a pressure being brought upon us to prevent the issuance of a complaint. I don't think that President Harding had anything to do with it. He was not in the room at the time and I'm confident he didn't know of it."

Thompson went on to describe how the complaint was built up and how reports were coming in constantly from the field to the effect that they (the commission) would never be allowed to bring their complaint. He also told of returning to the offices of the commission following the conference with Christian and telling his fellow commissioners of the conversation and of their comments on how unusual the proceeding was. Thompson added that it wasn't customary for the commissioners to be called to the White House.

Senator Burton K. Wheeler (D.), Montana, here shot some questions at the witness regarding the prosecutions of the 52-odd cases Thompson stated had been referred to the Department of Justice. Thompson couldn't recall how many had been tried without consulting his records, which, he stated, he did not have with him. Senator Fess (R.), of Ohio, then asked concerning the cases submitted to A. Mitchell Palmer, formerly Attorney-General. Thompson recalled one case that hadn't been tried, stating, "Yes, one, the vaudeville case when we were trying to determine if there was a vaudeville trust."

Christian was reported as showing a "feeling of great seriousness" stated the witness when questioned as to the attitude of the former secretary regarding the matter.

"My impression was that there was some one behind Christian or he wouldn't have put the question to me. I felt that someone was using him because of his official position," said Commissioner Thompson. "In other words," shot out a questioner, "he was trying to put the screws to you in this." Thompson replied that he would not like to say that.

With Thompson being excused from the witness stand, Senator Wheeler stated he wanted Christian brought before the committee; this was followed by a vote by the committee members to bring the former secretary forward to explain the charges against him.

"OVERTURE OF 1812"

Picturesque Rendition by Dolin's Orchestra

San Francisco, Feb. 20.

As a feature of the musical program at the California last week, Max Dolin and his orchestra gave a picturesque rendition of the "Overture of 1812." The stage setting represented a Russian scene with the minarets of Moscow visible in the background through a snow falling effect. Later this gave way to the burning of the city, the consuming flames proving a startling and realistic effect with the impressive music accompanying it. Considering the limited number of men under Dolin's baton the results he obtained in the rendition of this big musical work were noteworthy.

The orchestra also offered "Broken Hearts," composed by Breitenfeld, California theatre organist.

GOV'T ANTI-RAT FILM

Washington, Feb. 20.

Uncle Sam is playing the principal part in the new "Pied Piper" film which has been released by the Agricultural Department for a city-wide campaign against rats.

The story is based on Browning's tale of the "Pied Piper of Hamlin," according to the department, a whimsical quasi-modern version of the odd tale of the piper who piped the rodents of Hamlin to a watery grave in the Weser.

Uncle Sam is seen in the picture before a city council giving the mayor and councilmen advice as how to drive rodents out of their city.

ADVERTISERS DINNER

The Associated Motion Picture Advertisers will hold its annual dinner at the Hotel Astor, March 29. Women will be admitted as guests. Tickets $15 per couple.

The two "Bills"—Hays and Rogers—will be on hand to tell what is the matter with the respective ends of the industry, in which they are particularly interested.

Paul Whitemen is to furnish the music.

STRAND, FRISCO, EXCLUSIVE

San Francisco, Feb. 20.

As the result of a tie-up with M. L. Markowitz, manager of the Strand, Goldwyn - Cosmopolitan may have an exclusive theatre in which to show their feature films.

The deal is to go into effect in two weeks. The first showing will be "The Great White Way."

TOURNEUR'S "WHITE NORTH"

Los Angeles, Feb. 20.

The next picture to be directed by Maurice Tourneur will be "The White North," the script of which is being done by Albert Shelby La Vino. Barbara LaMarr and Conway Tearle are to be co-featured.

Cruze Directing "Enemy Sex"

After having finished "Miami" under the direction of Alan Crosland for Hodkinson, Betty Compson will return to New York. She will only remain here a few days, leaving for the Coast to start work in the production of "The Enemy Sex," which James Cruze is to direct.

Jack Wells Buys Strand, Richmond

Richmond, Feb. 20.

Jack Wells and W. Greanor Neal have bought the Strand.

Wells had the lease expiring next month, but could not renew on account of the property being in the hands of the court for settlement.

New 1,500-Seater for Beverly Hills

Los Angeles, Feb. 20.

The West Coast Theatres, Inc., has completed arrangements to build a new theatre at Beverly Hills, with a seating capacity of 1,500.

First National's Leap Year Dance

First National Club will hold its leap year dance Feb. 29 at the Hotel Astor.

ORCHESTRA ROUTES

Over 500 names and playing dates or addresses of popular paying bands and orchestras in every issue of "The Clipper."

FORCING HIGH SCALE ON SMALL TOWNS IN FAVOR OF CITIES, SAYS EXHIBITOR

Wm. Dillon Complains of Universal Compelling Small Towns to Play "Hunchback" at $1.65 Top, While Other Upstate Towns Are Charging Regular House Scale—Public Says Exhibitors Are "Gypping"—Lichtman Tries to Justify Universal

Up-state exhibitors in New York are complaining of the practice that is being followed by the producers with specials which they have played for a run on Broadway and are now releasing to the exhibitors demanding that the picture theatres increase their price of admission to practically a road show scale in the smaller towns and favoring the larger cities by permitting the larger picture theatres to play them at the regular admission scale.

William A. Dillon, who runs the Strand at Ithaca, N. Y., and who is one of the officers of the state exhibitor organization, has not only entered complaint with the Universal regarding their following this practice with "The Hunchback of Notre Dame," but also filed a complaint with the exhibitor organization. William Brandt, head of the state organization, stated yesterday that he had taken the matter up with Al Lichtman of U. and the information that he received was to the effect that certain localities deserved certain treatment in the matter of admission scales and that was the reason for the policy that was being followed.

He pointed out the fact that Universal was playing the picture in Brooklyn this week at $1.65 top, while the Strand in New York City was playing it at regular house prices and figured that the exhibitors throughout the state should be willing to do likewise.

Exhibitors in the smaller communities where there is interurban trolley service and where also the papers from the nearest large town circulate to a great extent, however, find that their situation is decidedly different from that existing in New York and Brooklyn.

Dillion, in voicing his complaint, says:

"An important question with the theatre owners today is the super-special productions requiring the exhibitors to advance prices to $1.65 per seat and not holding all sections of the country to this standard.

"Metro demanded $1.65 top for "Four Horsemen," and in some sections permitted it to be sold at any price, for instance, the week after we played this feature at the big price, Elmira sold it for $1.25, and a few weeks after Watertown sold it for 50 cents with five acts of vaudeville, with the result that our patrons were very much displeased and we had many complaints.

"Universal came along and advertised the giving of "Hunchback of Notre Dame" to the theatre owners at $1.65 top, when the representative came here we refused to play at these prices unless every place in the state did the same, and we were assured that Universal would permit no theatre in the state to charge less for the present season.

"Variety published an article last week that the Strand and Keith houses would soon play this subject at regular prices, or something to that effect. A Variety reader came to our theatre and demanded to know where we got the right to "gyp" the public for $1.65 when other places were charging regular house prices or less than the $1.65. No explanation was satisfactory. Road shows should be held at a standard price for the entire season.

"We wired Mr. Laemmle the following:

"Hunchback sold to us under agreement that all house in state charge $1.50 top during present season, if you fail to give exhibitor and public a square deal on this you've sold your last picture to us. Road shows should be compelled to hold such prices until the following season, the same as Paramount is doing with Wagon. Metro failed on this with the Four Horsemen. Strand, New York, and vaudeville houses are soon to play Hunchback at regular prices. These advertisements come upstate cities, our patrons read them and complain. Hold standard admissions until Sept. 1st, which is proper, present method unfair.

(Signed)
Ithaca Theatre Company.

"The repl ythat we received from Al. Lichtman in reply to the situation is certainly not fair to either the public or the exhibitor, for the Post-Standard of Syracuse of Feb. 15 certainly convicts Mr. Lichtman is not living up to the agreement, according to his own letter which is as follows:

"Ithaca Theatre Co.,
"Ithaca, N. Y.
"Gentlemen:

"Your telegram addressed to Mr. Laemmle has been referred to the writer. I am very sorry that you found it necessary to threaten never to do business with Universal, because we want to handle our business as we see fit.

"I am certain your contract for the exhibition of "Hunchback of Notre Dame' does not give yau protection on New York City. Inasmuch as we already had a five months showng on this production in New York, we deemed it advisable to release it to the picture houses before the hot weather sets in. I am sure you wil lagree with us, considering the fact that it cast this company $1,500,000 to produce this picture, that we should not be blamed for trying to get our money back as quickly as possible."

(Signed) Al. Lichtman."

"Wish to assure you that we will live up to the contract between our company and you, and after all, I am certain that is all you request.

The advertising for the Strand, Syracuse; the Eastman, Rochester; and Shea's, Buffalo, all houses of the same class, show that the picture, as well as "Scaramouche" and "The White Sister," are to play those houses at a scale which is at the highest, $1.10 top.

Mr. Dillon, continuing, says:

"The Syracuse advertisement offers the picture at greatly reduced prices before we opened with the same subject at $1.65 top. Note there is not a $1.65 top seat in the house, there is not a seat on the first floor at $1.00, nothing but a few loges at $1.10. In other words, the principal price of seats for $1.65 attraction is 60 cents.

"We do not object to charging $1.65 for any attraction that is worth it, but we do object to this method of letting other theatres sell the same attraction at any price. We believe that Universal should have advised the theatres to get what they could for the picture, and there would be no kick coming. The producer cannot build the $1.65 attractions for the future by this unfair method. The exhibitor cannot hope to hold his regular patrons by permitting such a practice."

"KLEIG EYE" OFFICIAL

Cal's. Commission Allows Compensation for Attack

San Francisco, Feb. 20.

The State Industrial Accident Commission has created officially a new disease, which they have classified as the "Kleig Eye." The classification was determined upon in awarding to Fred A. Johnson, 640 West 15th street, Los Angeles, compensation amounting to $63.50 as a result of having suffered an attack of "Kleig Eye" while at the Goldwyn Studios.

The disease results, according to the commission, from facing the glare of the brilliant Kleig lights used in studios.

SAM WOOD AT LIBERTY

Los Angeles, Feb. 20.

After a series of controversies, Sam Wood is said to have walked out of Famous Players. Wood's actions have caused surprise, as he was one of F. P.'s prominent directors.

FAKE SCHOOL FINED

T. Beauregard Wilmeth Found Guilty In 'Frisco

San Francisco, Feb. 20.

As a result of the campaign launched against alleged fake movie schools, T. Beauregard Wilmeth manager of the Beauregard Dramatic School, was fined $50 by Police Judge Joseph Golden. He was convicted of conducting an employment agency without a license.

K. Earle MacQuarrie, of the Belasco Studios, arrested on the same charge, was acquitted for lack of evidence.

Both defendants were arrested on complaints sworn to by Dr. Louis Bloch, who has been conducting an investigation for the State Labor Commissioner.

LEGISLATORS DUBIOUS ABOUT TAX REDUCTION

Doubt Sincerity of Exhibitors' Claims That Patrons Will Benefit

Washington, Feb. 20.

It was manifested at last Saturday's session of the House that the legislators of the country are keeping close watch on the exhibitors, anent the repeal of the admission tax up to the 50-cent gate, should such be adopted.

Charges were made that the patrons, the members' constituents, would not be benefited and that they would pay the same admission price.

John J. O'Connor, Democrat, newly elected to represent the 16th New York District, doubted the integrity of the exhibitors.

Addressing his remarks to Ogden Mills, also from New York State he said:

"Those people (referring to those living in his district) did not ask to take the tax off moving pictures. They know they are going to pay just the same price after you do take off the tax. They know that where 15 cents used to be the fee, gradually education, mathematics, showed the moving-picture man the way to do it. He used to charge 17 cents, and then he said, 'What's the use of dealing with pennies; we will make the admission 18 cents and the tax 2 cents, total 20 cents.' It will still be 20 cents after you repeal that tax."

Those in charge of the tax debate now going on in the House state that the excise tax will be reached in all probability Thursday or Friday.

FRED WARREN'S NEW TITLE

Merchandising consultant is the title of the post assumed this week by Fred B. Warren with the Famous Players-Lasky organization.

Warren is temporarily occupying the office of Eugene Zukor, who is onn his way to Europe.

Mr. Warren has been in the picture industry for many years, coming from the newspaper field.

EDISON'S 77TH

Thomas A. Edison was the guest of men in the picture industry at a luncheon at the Ritz, Feb. 15, in honor of his having passed his 77th birthday Feb. 15.

Will H. Hays was toastmaster at his dinner.

In "Code of Sea"

"The Code of the Sea," Victor Fleming's Paramount production, will be started shortly at the Lasky studio.

Jacqueline Logan and Rod La Rocque will be co-featured.

Two Corning Houses Leased

Syracuse, N. Y., Feb. 20.

Two more houses have been added to the string operated by the Schine Theatre Corporation, upstate, with the leasing of the Regent and the Princess, Corning, N. Y.

Joker in Upshaw Bill, Say Congressmen

Variety - Clipper Bureau,
Evans Bldg., Washington,
February 20.

Congressmen approached and questioned on the Upshaw bill to regulate pictures see a joker in the measure that they state will "kill" any chances of the bill receiving the serious consideration of the House.

On page 7, lines 9 to 14, inclusive, is provided the following: "After two years of service, upon recommendation of the Commissioner of Education, any commissioner, for incapacity to service due to ill health or age, may be placed by the President upon the retired list at a pension of one-half his salary and shall be retired at the age of 75 years."

It is candidly admitted the bill was introduced at the instigation of the Rev. Cannon Chase, the leading factor in the recent church conference here to support the bill and see it through Congress. Dr. Chase is nearing the 70-year mark.

Various members of the lower branch of the law-making body see what they believe in this to be provisions made for these backers of the bill.

E. CLAYTON'S HOME TOWN

Smithville, Mo., Can't Forget its One Point of Greatness

Kansas City, Feb. 20.

The little town of Smithville, Mo., near here, was once the home town of Ethel Clayton, screen actress, and the town's local paper notes: "It is rather an unusual coincidence when the pictures of a movie actress so well known as Ethel Clayton are shown in a theatre built on the same spot on which her home was located when she was a little girl, but that is what happened here.

"Miss Clayton, or Blum, as her name really is, lived here when about seven years old, and the house where she lived was on the ground where the Auditorium now stands. Miss Clayton visited Smithville the last time she was in Kansas City."

MELLER FILM SUNDAY

The Raquel Meller feature film brought here by C. B. Cochran will be given a private showing at the Playhouse, New York, Sunday evening.

The picture is based on Mme. Meller's "Soul of a Violet," in which she produced and starred.

CORINNE GRIFFITH SAYS SHE IS NOW HAPPY

Spoke Before Knowing Present Husband So Well—Three More Pictures

San Francisco, Feb. 20.

When Corinne Griffith, picture star, was divorced from William M. Campbell, film director, in Fort Worth, last November, she declared herself "through forever" and that "once was enough."

She arrived in San Francisco from Honolulu from a honeymoon spent in the Hawaiian Island with her newest husband, Walter Morosco., Jr., to whom she was married a few weeks ago in Tijuana, Mexico. The couple registered at the St. Francis and Mrs. Morosco went shopping.

In answer to an inquiry as to whether she was happy the film star replied "Absolutely." Then she was reminded that she said precisely the same thing after her divorce from Campbell.

"But that was before I knew Walter so well," she explained.

The star says she is going to make three more pictures before retiring and giving her full attention to the nursery.

FIRST NAT'L IN LEAD

Races Ahead of Famous Players in Sales

For the first time, First National has taken the lead over Famous Players in the point of sales.

This spurt on the part of First National is due to three pictures which the organization has recently released. They are "Ponjola," "Flaming Youth" and "Black Oxen." These pictures show that fans want the sex stuff if it can be given them in such a guise that it will pass the censors.

COLORADO EXHIBS. ELECT

Denver, Feb. 20.

The Motion Picture Theatre Owners of Colorado, at their annual state meeting, elected H. E. Huffman, owner of the Bluebird and Bide-a-Wee, suburban houses of Denver, president; Harry T. Nolan, of the First National Exchange, first vice-president; C. E. Marguand, Loveland, Colo., second vice-president; F. W. Bronte, Yuma, Colo., third vice-president; Max Schaback, Denver, treasurer, and Charles Gillan, Denver, secretary.

A dinner dance was tendered the exchange representatives by the owners at Starbuck, 50 miles up Bear Creek Canyon, in the Rockies.

TALBOT CO. PROBE ENDS MICH. SOCIETY'S DREAMS OF FAME

Blue Sky Commissioner Makes Audit—Payroll of $4,500 a Week Besides $15,000 for Promoter—Mrs. Talbot Drew $500 a Week

Lansing, Mich., Feb. 20.

The Michigan securities commission here started investigation yesterday of activities of the Detroit Motion Picture Co. Salaries paid officials of the company and stars in the cast were in keeping with the spectacular manner in which the whole undertaking was conducted, according to information filed with the state commission here.

Kenneth Harlan drew $2,000 a week; Tyrone Power, $1,000; Alan Hale, $750; Florence Billings, $250, and Stella Day, who is Mrs. Frank Talbot, $500. Fifty actors and as many extras were employed for days at a time, the directors being called upon to foot the bills. Talbot's salary is said to be $15,000. The company was organized in 1922 and the state securities commission approved the sale of the stock. Last October a second issue was approved.

Frank Talbot came to Detroit in 1921 after an extensive career in St. Louis and elsewhere as a showman and a promoter. Humbler employes on the Talbot lot complain that checks given them are uncashable and the stars of the company have scattered. As a result of the state probe, dreams of a second Hollywood on the shores of Lake St. Claire, with prominent Grosse Pointe society women enjoying film fame, are fading.

Social luminaries of Detroit by the score were interested in the venture and "took to the movies." A law suit against the company for an unpaid bill gave Detroit millionaire-movie-hopefuls their first shock. Several prominent Detroiter millionaires expressed confidence in Frank Talbot, the promoter, and "Mary" the picture, and declared that the audit ordered had been only to straighten out the tangles of hasty bookkeeping methods.

C. N. Ray, president of the United Fuel and Supply Co., denied that the minority stockholders ordered an audit of the books, which is now being made.

Meanwhile, in the massive studio on Vernier road, the brilliant lights, which focused on smiling society extras, are shrouded.

$186,000 IN B'WAY FILM HOUSES, TOTAL OF LAST WEEK'S GROSSES

Two Specials "Battling" This Week at Regular Prices —MacLean Picture Makes Showing in Limited Stay—"Covered Wagon" Will Reach $520,000 on Year's Run—Campaigning for 'Abraham Lincoln'

This week Broadway is witnessing the battle of two picture feature giants in its two biggest houses. "Scaramouche" is at the Capitol where it played to $12,800 Sunday, first day, while at the Strand "The Hunchback," Sunday, played to $8,400 on the day (Capitol with 5,300 seats and Strand with 2,900). The former picture runs an hour and 53 minutes, while the latter consumes an hour and 55 minutes. That means no records will be broken.

Last week the business along the street just topped $186,000. Lincoln's Birthday helped to a certain extent, although the houses reported that their night business was off because of President Coolidge's speech at the Waldorf-Astoria being broadcast.

The Capitol with "Name the Man," second week, drew $48,700, top money for the street. The Strand figured second with "Daddies," $26,000, while third money went to the Rivoli where "The Next Corner" attracted $23,584. The Rialto, the remaining of the big picture houses, played Vitagraph's "Her Man" to a gross of $15,758, considered bad for that house.

The smallest straight picture house, Cameo, with only 500 seats, holding over "When a Man's a Man," finished its second week with $5,750.

In the houses where the films are playing for a run there were two changes this week. "The White Sister" finished at the Lyric with just a little better than $4,000, while "The Great White Way" left the Cosmopolitan after Sunday night with about $17,400, to make room for "Yolanda." "Yolanda" opened Tuesday night with the consensus of opinion it was nothing extraordinary.

"America," the latest from D. W. Griffith, comes to the 44th Street tonight (Thursday) for a run.

The Central, it appears, will finish its career as a picture pre-release house Saturday as far as the current season is concerned. The final attraction is "The Yankee Consul," with Douglas MacLean. The first week it got $8,300 here, considered exceedingly good as the house is looked upon as something to catch the overflow from the other picture houses around, and that is all. On the second Sunday the MacLean picture topped its first Sunday by several hundred dollars.

"Abraham Lincoln" at the Gaiety is reported as improving in its business. The first week was low, but the second climbed to around $5,400, the third to $5,600, and last week, $6,800. An active campaign among the schools and the women's clubs is being worked for the attraction. Those that are behind the picture express a great faith in its eventual success at the box office, even in blase New York.

"Commandments" at Cohan

At the Cohan "The Ten Commandments" clicked with $19,557 last week. The business that this picture is doing makes this theatre rental about the cheapest thing that there is along Broadway. Originally the plan was to go into the house on a percentage, but later this was changed to an outright rental for the four walls for $3,500 a week during the regular season and a 50 per cent. cut in that after the warm weather sets in. The present rental figure means that the picture people have the house for about 20 per cent. of the box office take weekly thus far.

"The Covered Wagon" at the Criterion jumped up a little again last week with $10,270 to its credit, and if this holds true of the next three weeks, including the current one, it will mean that the picture will wind up a year's run on Broadway with an average around $10,000 to its credit. $520,000 out of a 600-seat house in a year.

Two additional feature film offerings due on the street within the next couple of weeks for a run are "Thy Name Is Woman," at the Lyric on March 3, and Douglas Fairbanks in "The Thief of Bagdad" for the Liberty March 15.

Last week's estimates:

Cameo—"When a Man's a Man" (First National). (549; 55-85.) Second week of this Lesser production showed $5,750 at the box office.

Capitol—"Name the Man" (Goldwyn-Cosmopolitan). (5,300; 55-$1.65.) Also a hold-over feature which managed to pull $48,700 on its second week.

Central—"The Yankee Consul" (Associated Exhibitors.) (960; 50-$1.) The business that this picture pulled the first week looks like Doug MacLean is stepping into the money class. The box office showed almost $8,300 with the house getting almost $2,300 on the second Sunday. With "Going Up" shaping as a $400,000 gross rental picture, this one, it i predicted, will top the $500,000 mark.

Cohan — "Ten Commandments" (Paramount). (900; $1-$2.) Last week there was $19,557 shown and an advance sale that shows that the pace will hold for weeks to come. Also opened in Philadelphia this week and is running in Chicago, with Boston the next stand to be started. Los Angeles is also holding to record figures at this time.

Cosmopolitan — "Yolanda" (Goldwyn-Cosmopolitan). (1,162; $1.50.) Opened Tuesday. "The Great White Way" closed Sunday with $17,400 for the final week. This picture should be a whale of a box office attraction in the regular picture houses out of town, especially where any of the local papers take the Hearst comic strip service, for local papers will tie up to put it over and call attention to their features at the same time.

Criterion—"The Covered Wagon" (Paramount). (608; $1.50.) Forty-ninth week and picked up a little last week over the previous one. The gross was $10,269. Big preparations being made for celebration of the completion of the full year's run.

Gaiety—"Life of Abraham Lincoln" (Rockett Bros.). (808; $2.) Is now in its fifth week. Last week with the added impetus of the Lincoln Birthday the gross was around $6,800, a steady growth week by week since the picture opened.

Lyric — "The White Sister" (Metro). (1,113; $1.50.) Finished run since last September last week, having played three houses, the 44th Street, Ambassador and finally the Lyric. Finished last week with just a little better than $4,000.

Rialto — "Her Man" (Vitagraph). (1,960; 60-85-99.) This picture once again proved how much the name of Vitagraph has slumped as a drawing power along Broadway. The mere fact that this was a picture of that particular brand was seemingly sufficient to keep the Broadway fans away from the house, which grossed only $15,758 on the week.

Rivoli—"The Next Corner" (Paramount). (2,200: 60-85-99.) Pulled a good week's business, getting $23,584.

Strand—"Daddies" (Warner Bros.). (2,900; 35-55-85.) This one failed to click, even though it had been a play with a Broadway rep. The week showed just under $26,000 for the house. Not so good.

FENWAY'S BAD WEEK WITH "RICHARD" FILM

Did But $7,500—High Grosses $16,000—Estimates for the Week

Boston, Feb. 20.

"Richard the Lion-Hearted" failed to register at the Fenway last week with the result that the house grossed about $7,500. This was off $2,500 from the week before when "Heritage of the Desert" played the house and the drop was blamed on the type of picture.

The State had a good week, "Thy Name Is Woman," and "The Fool's Awakening," doing just under $16,000. This is close to capacity.

Last week's estimates:

Loew's State (4,000; 55). $16,000 last week. "Shadows of Paris," this week.

Park (1,000; $1.50). "Little Old New York," good business. $12,000 last week.

Fenway (50-75). Business fell off last week with "Richard The Lion-Hearted," about $7,500. "Flaming Barriers" this week.

Tremont Temple ($1.50). "The Courtship of Myles Standish."

Modern and Beacon twin houses). $6,000 last week with "Drums of Jeopardy" and "Does It Pay." "No Mother to Guide Her" and "George Washington, Jr." this week.

LONG RUNS AND SHIFTS IN L. A. FILM HOUSES

"Commandments" in Class Alone — "Marriage Circle" Could Have Stayed Longer

Los Angeles, Feb. 20.

"Pied Piper Malone," at the big Metropolitan, was out in front last week.

"The Ten Commandments" is in a class by itself among the long run houses.

"The Marriage Circle" was taken off Wednesday after four and one-half weeks. It left to make room for "Under the Red Robe." "A Lady of Quality" did not do so well at the Mission, just barely lasting two weeks when the usual run here, with a limited seating capacity of 900, is six weeks.

"Pleasure Mad" at Loew's had a better than average week. The picture got good exploitation, but the total on the week fell below the preceding week. The California, with "Sporting Youth," did satisfactorily. "The Eternal City" left the Million Dollar after three weeks, doing well the first and second week. "Thru the Dark" moved over to Miller's after showing one week at the California.

Estimates for Last Week

California — "Sporting Youth" (Goldwyn) (2,000; 25-75). Held up to average week's l

Million Dollar—"The Eternal City" (First National) (2,200; 25-65). A week short of usual four. $11,000.

Metropolitan—"Pied Piper Malone" (Paramount) (3,700; 35-65). Close to record on week. $36,000.

Rialto — "The Marriage Circle" (Warner Bros.) (800; 35-85). Taken off Wednesday, but could have remained much longer. 'Under the Red Robe" opened Thursday. $5,800 (3 days).

Egyptian—"Ten Commandments" (Paramount) (1,800; 50-1.50). Running close to capacity, 11th week. $24,000.

Mission—"A Lady of Quality" (Universal) (900; 50-1.10). Closed after two weeks. Good features good for six weeks at this house. $4,400.

State—"Pleasure Mad" (Metro) (2,400; 25-65). With good exploitation features did good week. $17,500.

Criterion — "Scaramouche" (Metro) (1,750; 50-1.50). Hitting fair stride, 5th week. $9,600.

Miller's—"Thru the Dark" (Cosmopolitan-Goldwyn) (850; 25-75). Moved here after one week at California. $8,700.

INDIANAPOLIS THEATRE OFF

Indianapolis, Feb. 20.

The $1,000,000 theatre plan in Monument place, opposite the Circle photoplay house, has been abandoned by the Famous Players-Lasky Corp.

E. O. Hunter, local architect, has given out a statement in which he says he and other local business men have bought the 99-year lease.

NEW ORLEANS' SAD TALE WEEKLY REPEATED

Had Pictures There Last Week but Grosses Says Public Didn't Know It or Care

New Orleans, Feb. 20.

So many other attractions around last week the natives forgot the silver sheet, save in a cursory way. A picture has to be magnificent to provoke acclaim enough to cause undue notice.

A picture star here in person means little to the box office. No hero worshippers in this burg. They want real, bang-up entertainment and they look upon the average release as one of the necessary nuisances.

Just a bunch of non-believers who make the managers gray trying to please them.

Last week's "figures":

Strand — (2,200-83).—"A Woman of Paris." Started well but folded up toward end of week. Gross, $3,841.

Liberty — (1,800-55) — "Maytime" little intrinsic money value at wicket. Poor week, even for Liberty, $2,518.

Tudor—(800-28)—Nothing much for this one since the fight pictures there. Played full week with one attraction last week, getting $1,420.

BUFFALO OFF

Features Didn't Hold Up and Business Fell Down

Buffalo, Feb. 20.

Business last week dove off the high levels of the previous fortnight. Managers of the downtown houses in seeking to affix the blame for the slump agreed lack of heavy features on their bills was the sole reason.

Loew's turned in a good week, due mostly to its film. The Hip slumped by reason of lack of heavy features, the regular patrons of the house having become accustomed to the top-heavy bills of the past few weeks.

Last week's estimates:

Hip (2,400; 35-50)—"Ruggles of Red Gap," first half; "Twenty-one," second half. Most of the business developed by the Barthelmess film during the second half. "Ruggles" showed little strength. Under $15,000.

Loew's (3,400; 35-55)—"Darling of New York" and vaudeville. Between $17,000 and $18,000.

Lafayette (3,400; 35-55)—"Temporary Marriage" and vaudeville. The vaudeville received most attention. To all appearances the picture on this theatre's program is coming to occupy a place of secondary importance. Estimated over $15,000.

$11,000 TOP LAST WEEK MEANT CAPITAL SLUMP

Douglas MacLean's Home Town Like 'Going Up'—Foreign Film on Off 2d Week

Washington, Feb. 20.

Top figures on the business done by the four down town houses was way off last week.

Douglas MacLean in "Going Up," saw the title of his picture apply to the business done at the Palace, the gross went up and returned this large capacity house back into the leaders.

"Napoleon and Josephine" skidded on the second week, although the business done could be termed fairly good.

Estimates for the Week

Metropolitan (1,800; 35-55-75). Blanche Sweet in "Anna Christie" (First National). Coupled with band got first place although tied in actual money. About $11,000.

Palace (2,500; 35-55-75). Douglas Mac Lean in "Going Up." Home town of this particular film star aided business and brought gross of $11,000.

Rialto (,1908; 25-35-55-75). "The Steadfast Heart." A drop of about $500 from the week preceeding, about $9,500.

Columbia (1,200; 35-55). "Napoleon and Josephine." (2nd week). Around $9,000.

This week:

"The Marriage Circle," Rialto; "Flaming Barriers," Palace; "Don't Call It Love," Columbia; "Twenty-one," Metropolitan.

Famous Gets Liberty, Providence

Providence, Feb. 20.

Famous Players has taken over the Liberty, which was formerly run by the Keith interests.

DESPITE BAD NOTICES PHILLY'S FILMS DID WELL

Winter Weather Against Trade Also Last Week—"Commandments" at Aldine

Philadelphia, Feb. 20.

With pictures that came in for severe lacings from the critics, almost all the film houses here nevertheless did excellent business last week despite the added handicap of the winter's first really bad weather.

The Stanley had only a fair week with "The Acquittal." The censors had cut this feature considerably, and in some places the action was unintelligible as a result.

The Arcadia had an excellent week with "The White Sister." This picture, which packed them in at the Chestnut Street Opera House (legit) for two months, does not appear, contrary to some expectations, to have lost its pulling power, and it is probable it will hang on at the Arcadia for another month.

The biggest event from a film standpoint here in over a month was the opening this Monday night of "The Ten Commandments" at the Aldine, with a specially invited audience and with the benefit of the biggest advertising campaign any picture has had here since Griffith's "Orphans of the Storm." The scale is $1.50, $1 and 75 cents, nights, holidays and Saturday matinees. The picture is expected to stay at least six weeks, probably eight.

Other pictures this week include "The White Sister" and "The Humming Bird," holdovers at the Arcadia and Stanton respectively; "Pied Piper Malone" at the Stanley and "West of the Water Tower" at the Fox. This is the first non-Fox picture to be shown at the Fox is considered significant. "Reno" will be the Fox's next offering.

Estimates of Last Week

Stanley—"The Acquittal" (Universal). Not particularly appropriate picture for this fine, big house, and business acted accordingly. About $22,000. (4,000; 50-75.)

Stanton—"The Humming Bird" (Paramount; 1st week). Excellent business despite poor notices. About $12,000. (1,700; 50-75.)

Aldine — "Scaramouche" (Metro; 8th week). Over $10,000, and completed two months' stay. "Ten Commandments" opened Monday. (1,500; $1.65.)

Fox—"St. Elmo" (Fox). Rapped hard by critics, but got over. Particularly popular at matinees. Surrounding bill also fine and undoubtedly helped. Around $15,000. (3,000; 99.)

Arcadia — "The White Sister" (Metro; 2d week). Catching on here as it did at legit house. Despite bad weather claimed $5,500 last week. (600; 75.)

Karlton—"Pleasure Mad" (Metro). Booked for two weeks, but couldn't stand that much; taken off Saturday. About $3,000 on week. (1,100; 50.)

"NATION'S" $55,000 LEADS CHICAGO; 'COMMANDMENTS' FOR LONG RUN

Griffith Picture Averaged $7,850 Daily—"Commandments" Handled and Looks Good for Run Record —"Going Up" Took $51,000 at Chicago

Chicago, Feb. 20.

With ideal weather the Loop picture houses started to hit their mid-season stride and although they have extra competition with the "Birth of a Nation" at the Auditorium, and the "Ten Commandments" at the Woods, it did not hurt, but was inclined to aid. With Lincoln's Birthday to help both the Chicago and McVicker's had top weeks.

"The Ten Commandments," at the new Jones, Linick & Schaefer Woods theatre, has caught on and from all indications should have a sensational run. It was press agented and put before Chicagoans in showman-like style.

The "Nation" is proving itself a very valuable piece of property as far as the Illinois is concerned, proven by the business done at the Auditorium, and by the fact that other theatres are anxious to house the picture after its Illinois stay, as well as by the prices being paid for the right to exhibit the film in Illinois cities. The attraction of this film at the immense Auditorium was the feature of last week in Chicago picture circles.

Estimates for last week:

Woods "The Ten Commandments" (Paramount) (1347-$1.65) — Did around $11,000.

Chicago "Going Up" (Asso. Exhibs.) (4,400-60)—Dandy Comedy drew well, totaling about $51,000.

McVickers "Woman to Woman" (Selznick) (2,500-60)—With a revue presentation holding over, Fred Hamm's band and Mirth Mack, besides several new features, drew about $28,000.

Roosevelt—"In the Palace of the King" (First National) (1,256-55)—$12,000.

Monroe "The Shepherd King" (Fox) (987-40)—Was not able to break the run of poor business and registered only $3,300.

Randolph "Sporting Youth" (Universal) (686-50) — Attracted business totaling in the neighborhood of $5,000.

Auditorium "The Birth of a Nation" (Griffith) (3,600-1.50)—Did around $55,000.

"BE NICE TO THE WIFE," INSPIRATION; BALTO'S FRIENDLY FAMILY FEELING

Husbands Meeting Wives Downtown After Shopping Hours, Taking Them Out to Dinner and Then to Movies—Could Only Happen in Baltimore?

Baltimore, Feb. 20.

"Be Nice to the Wife," if it ever lands as the title of a picture, may live and blame Baltimore for its inspiration.

The sociability or hospitality or gallantry or home control about which the South has been noted or notorious in song and story never has had a more definite exposition than in this Monumental City of friendly family feeling.

Last week saw clear skies with plenty of bargain sales at the downtown stores. The bargains brought out the women and the women brought out the men.

The women seemed to be acting on a common understanding of tying up the leash just a bit tighter, for they ended their shopping expeditions about when the overtime whistle blew. As the men pushed away their check books for the day, the wife appeared.

All went through the same routine, dinner downtown and then the movies, the married couples mostly catching the 7 o'clock show, the first time in Baltimore the 7 o'clock show ever held any kind of an audience.

Quick to grasp the changed condition and fearful lest the husbands might also form a union for defense, the local exhibitors intend promoting the purely local plan by advocating its continuance in their theatre advertising.

This downtown buying and eating with a picture to close appears to have developed into a Baltimore fad; it has been going on for more than a week.

While the showmen are praying for clear weather day by day the first thing now read in the papers by the husbands is the weather report.

Estimates for last week:

Century (3,800; 55). Grossed $16,000 with "Pied Piper Malone."

Hippodrome (3,400; 66). "Rosita" and vaudeville; slightly over $16,000.

New (1,650; 55). "Big Brother"; $10,000. A local Catholic organization practically sold out the house for every performance and received a portion of the receipts.

Rivoli (2,500; 55). "Painted People" and Tisen's Russian orchestra; $13,000.

Parkway (1,450; 55). "In Search of a Thrill"; $7,000.

Metropolitan (2,500; 55). Grossed $12,000 with "Maytime."

DENVER BIZ JUMPS UP; SUMMER WEATHER AIDS

"Hunchback" at $1.65 Could Not Make Second Week Grade

Denver, Feb. 20.

Pictures took a highly satisfactory jump here last week, all houses reporting top business with the possible exception of the America with "The Hunchback." This feature, at $1.50 top besides war tax, was held over for a second week, but failed to draw anything like the gross it pulled the first one. It is unlikely that the management will again attempt to run a film like the "Hunchback" for more than a week at such prices.

The Rialto and Princess (Paramount) report a gratifying revival in business, which is characterized as being "like old times."

Denver's weather may have something to do with the revival. For several weeks it has been like early summer, with no snow at all, little frost and temperatures ranging as high as 62 degrees in the daytime.

Last Week's Estimates

America (Bishop-Cass). (1,580; 50c to $1.50). "The Hunchback," 2nd week. About $7,863.

Colorado (Bishop-Cass). (2,470; 40-50). In "Painted People," and "The Cowboy Shiek," with entertainment units. Near $9,460.

Rialto (Paramount). (1,050; 35-40). Betty Compson in "The Stranger." $6,750.

Princess (Paramount). (1,250; 35-40). "The Heritage of the Desert." About $7,275.

Isis (Fox). (1,776; 25) First four days showed Stan Laurel in "The Whole Truth" and "The Old Fool," with Fox News. Last three days Charles Jones in "Not a Drum Was Heard." Yale University special, "Jam stown," featured. Over $3,400.

Geo. Walsh Sails for Rome

George Walsh, left for Rome on the "Van Buren" Wednesday. He is to play the title role in "Ben Hur," which is being made there for Goldwyn, under the direction of Charles Brabin.

Hiers Co-Starring With Miss Devore

Al Christie has engaged Walter Hiers to appear as a co-star with Dorothy Devore in "High and Dry," to be released through Hodkinson.

BRITISH FILM WEEK BRINGS FEW NOTABLE HOME-MADE FEATURES

"Woman to Woman" Leads—Palestine Official War Pictures Popular—Many Exhibits Are Reissues—Prince "Blesses" the Idea

London, Feb. 4.

All the lay newspapers are carrying editorial matter and heavy advertising for the British Film Week, which commenced today, being officially inaugurated by the Lord Mayor of London and the Sherrifs' at the New Gallery, where "What Price Loving Cup," Walter West's sporting production featuring Violet Hopson, and "The School for Scandal," featuring Queenie Thomas, are being shown. These two films, though of good average entertainment value, are not the best selection for an official opening to an event which has engaged the attention of the home trade for many months and has the personal blessing of the Prince of Wales.

The most popular of the "all British" films being screened throughout London today are the Graham Cutts' production of "Woman to Woman," made in the Islington studios, rebuilt for Famous-Lasky British productions, and featuring Betty Compson and Josephine Earle (both Americans) and the official pictorial record of the Palestine section of the Great War, "Armageddon." These two features seem everywhere. The Gaumont pictures, "Bonnie Prince Charlie," featuring Ivor Novello and Gladys Cooper; "Fires of Fate," "Squibs M. O.," and "Lights of London" are also popular. Two of these feature Wanda Hawley and Nigel Barrie, both bearing American film reputations. The "Bonnie Prince Charlie" is also running at the Philharmonic Hall.

The Stoll company has an exceptionally big and important list including "Young Lochinvar" (featuring Owen Nares), "Becket" (with Sir Frank Benson), the most artistic picture this firm has yet produced, "Dick Turpin's Ride to York" (with Matheson Lang), already a popular entertainment, "Guy Fawkes" (with Matheson Lang), "The Sing of Four" with Eille Norwood and Isobel Elsom), "One Arabian Night" and other George Robey features, "The Prodigal Son" (with Stewart Rome and Henry Victor), "Indian Love Lyrics" (With Owen Nares), "The Wandering Jew" (with Matheson Lang and Isobel Elsom), and "Running Water" (with Madge Stuart) and others.

The Ideal company has a good showing for the week with "The Loves of Mary, Queen of Scots" featuring Fay Compton, the big attraction at the Marble Arch Pavilion. "M'Lord of the Great White Road" with Victor McLaglen is another popular feature showing in several West End and important suburban halls. The Novello-Atlas feature, "The Man Without Desire," should have been in at the Tivoli, but "Scaramouche" is contiuning its successful run a little longer. Hepworth's "Comin Thro' the Rye" is running at the Scala. In the West End the films showing seem to be only a small proportion of the British output and confined to one of two features, which are everywhere, the chief of these being "Armageddon."

With the exception of Graham-Wilcox everybody seems in the movement, good, bad and indifferent but it is a pity this firm has not joined in as to them falls the distinction of having made the first attempt at making productions on super lines. Many ordinary renting firms are coming in and claiming the "All British" category with one or more pictures, although the greater bulk of their trade is done with foreign productions.

Bacon, Freedman and Saville, their output being handled by W. & F., are a young firm which came into prominence with "Woman to Woman" and later made a feature with the same artist from an original story by Michael Morton entitled "The White Shadow." They are now making another feature. All their pictures are directed by Graham Cutts. British and Colonial, one of the very earliest of British producing firms, has plenty of material of all sorts to represent it, including a new series of two-reel dramas featuring Jose Collins. Artistic Films will win recognition for their W. W. Jacobs series by Manning Haynes.

The House of Granger, with its merger producing companies, has many films, including "M'Lord of the Great White Road" and an entirely new production of Lord Lytton's "Eugene Aram." It also handles the Kinema Club picture, "The Crimson Circle," which is chiefly remarkable for the fact that although much of the acting is bad nearly every film artist, star or otherwise, gave their services for the production, most of them doing crowd work. Butcher's are chiefly showing West sporting features—"What Price Loving Cup," "In the Blood," "Beautiful Kitty," "The Lady Owner," "Rogues of the Rurf,' "Little Miss Nobody.' Travel is chiefly represented by "Crossing the Sahara," now running at the Palace.

Although some hundreds of British films have been offered for this occasion, there seems to be few new ones among them, "Becket" being the only really important release. Many are being relasued and many more have doubtless been dug out of cellars and vaults to help the smaller kinemas to a show of patriotism.

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WARNERS-GOLDEN DEAL

Big Project in Negotiation

If the deal between the Warner Brothers and John Golden is consummated, the film producers may be able to secure the rights to "Lightnin'," "Chicken Feed," "Thank U," and "Seventh Heaven.'

The Warner Brothers' downtown connections feel that the stock of the organization would be enhanced by an association with Golden for his production, together with the Belasco agreement which they now have.

While nothing definite has yet been settled, the negotiations are still in progress.

John Golden is in Florida.

COMPETING APACHES MAKING BUSINESS

"Humming Bird" Follows in "Shadows of Paris" in Frisco

San Francisco, Feb. 20.

Last week was a banner one for the "Big Three" houses belonging to the Rothchild group, comprising the Granada, Imperial and California. The weeks' winner was the California, with "Two Wagons, Both Covered," and "The Leavenworth Case," as a double bill. Business started off big and maintained a lively pace.

The Granada featured a new musical act, "Actors' Night at Coffee Dan's," over its film, "Modern Matrimony," and came out on the money side. The Imperial, with "The Humming Bird," also enjoyed a better than average week. Interest in this feature was enhanced by the fact that the week before a film of similar character, "Shadows of Paris," with Pola Negri starred, was the feature at the California. Opinion seems to give the palm to Pola over Gloria Swanson, but the discussion resulting from comparing the work of both stars helped business materially.

The Warfield was off its big business path with Mae Murray in "Fashion Row." The film was hardly better than the average program offering and not very well liked.

The Strand did a fair week with "Defying Destiny," and the Cameo picked up a little with "Innocence," featuring Anna Q. Nilsson.

Estimates for Last Week

California — "Two Wagons, Both Covered," and "The Leavenworth Case" (Pathe and Vitagraph) (2,400; 55-90)). Winner of week. $19,000.

Granada — "Modern Matrimony" (Selznick) Big musical act added. (2,840; 55-90). Musical act given billing over picture. First days unusually heavy. $21,000.

Imperial—"The Humming Bird"—Gloria Swanson (Paramount) (1,400; 55-90.) Held up surprisingly after opening. Held over. $15,000.

Warfield — "Fashion Row" — Mae Murray (Metro) (2,800; 55-90). Business about average. Picture only fair. Not very popular. $15,000.

Strand—"Defying Destiny"—Monte Blue (Selznick) (1,700; 20-30). Only fair business. Average program film. $4,500.

Cameo — "Innocence" — Anna Q. usual and picture held up in estimation of Cameo patrons. $3,600. Nilsson (All-star features) (900; 35-50). Opened little better than

Ready to Shoot "Meddling Wives"

I. E. Chadwick's picture, "Meddling Wives," will be started next week. The casting, which has been done by Jenie Jacobs, includes the names of Lionel Barrymore, Dagmar Godowsky, Ida Darling and Flora Finch.

Miss Spielberger in Brown's Office

With the title of Casting Agent for Productions, Leona Spielberger has joined the forces of Chamberlain Brown.

"21" BEAT PIED PIPER," ALL THINGS CONSIDERED

Meighan Film Disappointed at $11,000 in Newman, Kansas City, Last Week

Kansas City, Feb. 20.

Men stars were featured at the three leaders on the street last week, and the names of the female artists were in the smaller type. With "The Hunchback" in its third week at the Liberty, the Newman interests played up "The Pied Piper Malone" at the Newman, and "Twenty-One" at the Royal. The latter got the best of the breaks and considering the small capacity of the house and the lower scale "Twenty-One" was the best bet.

The Globe, a pop vaudeville house featured "Flaming Youth" for the last half. This picture has played pretty nearly every house in town, and last Sunday the columns carrying the residential theatre's announcements looked like a feature adv for the film, as it was in a number the same day.

Next week the Newman will spring a surprise in "Song Hits of 1923," a musical revue along elaborate lines and with a professional cast of 20, headed by Bernard Ferguson, Helen Newitt, Mitchell Brothers, Raymond and Lyte, and the Kelly Dancers. The production will be under the direction of Milton Feld.

Last week's estimates:

Newman — "Pied Piper Malone" (Paramount). (1,980; 55-75). Thos. Meighan's name in announcements in much larger type than the picture. The best alibi for the balance of the week, however, is the automobile show, as business flattened out and the final count-up was a disappointment. Around $11,000.

Royal—"Twenty-One" (First National) (890, 40-55). Richard Barthelmess, given all the billing. Business held up remarkably throughout week, with takings $7,000.

Liberty—"The Hunchback" (Universal), 3rd week (1,000; $1.65, with special coupon ticket at 25c. for teachers and school children). Interest continued and business of third week surprise. The automobile show hurt to a degree, but matinees held up strong. Week clicked just a little over $7,000. Opposition pictures at the vaudeville houses—"Cameo Kirby," Mainstreet; "Rouged Lips," Pantages.

COAST FILM NEWS

By ED KRIEG

Los Angeles, Feb. 16.

The Hoxie Company, filming the MacLeod Raine novel at Universal City, will embark shortly for Montana on location.

Charlies Murray has deserted comedy for drama for Metro. Comedies are being written for Murray at the Sennett studio, where he will return upon the completion of his present engagement.

Alfred E. Green will direct Constance Talmadge in her forthcoming picture, "Heart Trouble." Green has been directing Thomas Meighan for two years.

Sydney Chaplin is considering an offer to go to England for the Ideal Film Co.

Harry Warner has arrived from New York to join his brother Jack in production activities on the Coast. Albert Warner, recently recovering from a serious illness, will resume management of the Eastern office. The Warner Brothers' schedule for 1924 is twenty pictures.

Mr. and Mrs. Richard W. Tully have departed for Chicago, where Mr. Tully will supervise the printing of his latest production, "Flowing Gold." Upon his return shooting will begin on "Bird of Paradise."

Dave Thompson production manager for First National is moving his family from Chere Moye avenue to a larger home on St. Andrews place. The new home has a lawn

(Continued on page 19)

Coming Soon
Love's Whirlpool

with JAMES KIRKWOOD
LILA LEE and
MADGE BELLAMY
for HODKINSON RELEASE
FIRST RUN PICTURES

INSIDE STUFF

ON PICTURES

The outlook for the repeal of picture censorship in New York state is not good, in the opinion of a man who is active in the movement to wipe the law off the statute books.

While the repeal bill will pass in the senate at Albany, he doubts it will muster the necessary 76 votes for pasasge in the assembly.

He believes that most of the Republicans in the lower house will take their cue from Speaker Edmund H. Machold and vote against repealing the censorship law.

At one of the so-called "harmony" conferences between Governor Smith and the Republican leaders in the assembly, Speaker Machold is reported to have said "no" to the repeal bill.

Two or three assemblymen from Rochester (the home of George Eastman), and possibly some of the Westchester county delegation may, in the opinion of this "anti" leader, vote with the Democrats to abolish the censorship commission, but their number will not be large enough to make up the necessary 76 votes.

It is generally admitted Speaker Machold holds the key and that whatever stand he takes will probably be adopted by most of the Republican majority in the lower house.

Machold comes from Watertown, the home of George H. Cobb, chairman of the censorship commission. Mr. Cobb, who is somewhat of a political power in that city, is the leader of the forces for the retention of the present law. He is a close personal friend of Mr. Machold, and his attitude on the matter may have an influence on the speaker.

"The Rivoli Times," house organ of the Broadway picture house by that name, is carrying a story this week on the "Peter Pan" film, saying that work is being rushed on it as the scenario has been completed. The story also says that the only thing holding it up is the selection of a Peter Pan, mentioning the fact that as "Peter Pan" on the stage without Maude Adams is inconceivable, and that to make the movie version care will be needed in the star's selection.

The Rivoli is a Famous-Players house and the Frohman office is also controlled by Famous—while Charles Dillingham and his announced "Peter Pan" production with Marilyn Miller aren't connected with the firm. The [illegible] office had always thought it had the rights—until the Dillingham announcement came out.

The shut down may have cured some ills in pictures but it failed to cure the indifferent stalling tactics of some stars, particularly one now in the east.

With a studio full of people including high salaried principals in support the star strolls in any day at pleasure according to whether it was just a theatre and restaurant the night before or an all-night club.

As the people in the picture are obliged to retire early nightly in order to report at the studio by eight the next morning, everyone is in a most amiable frame of mind when the star shows up around two o'clock in the afternoon or later, seldom much earlier.

The Los Angeles Board of Education has finally recognized that a number of children are employed in pictures in Hollywood and has arranged to create a special class for the picture youngsters in one of the Hollywood schools. The class will be open only to kids employed in pictures and the studies so arranged that the absence of the pupils from time to time will not put them behind in the class.

Under the old method the youngsters who are doing picture work were at a disadvantage in the school work by falling behind the other members of the regular classes when they were kept away to work before the camera.

Mae Murray has been having considerable difficulty with a Los Angeles jewelry concern over a diamond necklace which they claim they made up special for her. The latest move occurred last week when the firm attached the star's bank account and her salary for a claim amounting to $1,364.50. The jewelers claim the screen star paid them $1,250 on the necklace and later ordered some diamond rings sent to her home on approval from which she selected one and returned the bracelet to them. They say as they had made the bracelet up to her own ideas that she should pay in full for it.

Small town picture censorship is gaining a strong foothold along the west coast. A good example of this condition exists in Pasadena where a board inspects every picture to be shown in the town. During the month of January the board refused to permit 10 feature pictures to be shown. The pictures turned down for Pasadena had not met with opposition in any other California towns or cities.

During the same month Pasadena showed 250 pictures against 175 during January, 1923.

Did you ever catch Jesse Lasky doing any staging lately? Well, you could have had you been in one of the neighboring cities lately at a late hour in the morning. You would have had the in on the party and then you would have seen J. L. reproduce the sextet from "Floradora" just about as neatly as possible. Too bad the Shuberts did have him when they put on their well known revival.

The Hollywood Chamber of Commerce is actively engaged in its campaign to keep picture aspirants from swarming into the film center. Its latest move is to send window display cards to practically every city in the country carrying a warning to screen struck people going to the coast unless they have sufficient means to support themselves for some time before they can expect to secure picture employment.

Will H. Hays is going to see that the newspapers in future get things right, as far as the picture industry is concerned. (This includes The World's Worst Daily.) From now on, if anything happens which the dailies "eat up," especially a "woman case," such as the Louise Lawson murder, Joseph Jefferson O'Neill is sent scurrying around to the various offices advising whether they did or did not appear in pictures.

Tommy Grey came east with Harold Lloyd and a party. Tommy has been on the Lloyd writing staff for some months, but out on the coast since September the humorist only has tasted beer.

It will be another week before Violinsky fully recovers from the

"Best Pola Negri picture made in America"
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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

RITZ QUARTET
Singing
5 Mins.; Full Stage; Special
Chicago.

Chicago, Feb. 20.

The Ritz Quartet opens with "You're in Kentucky, Sure as You're Born," with orchestra accompaniment, and gives this song some novel touches, with harmony throughout which is pleasing. The exterior set is suggestive of Kentucky, and very pretty, with a landscape in the distance. The second number is a medley of old songs rendered without orchestra. The third is a camp meeting song, a darkey number about "Get on Board," and for a finale there is a miniature train which crosses a track at the rear of the set. The boys are young, nice appearing, and sing very well.

"AT VALLEY FORGE" (10)
Singing and Talk
6 Mins.; Full Stage; Special
Chicago.

Chicago, Feb. 20.

A very appropriate presentation for Washington's birthday week and its patriotic nature emphasizes the important part the motion-picture house plays in teaching Americanism. There is a special drop in one showing the "Valley Forge" location in the snow and a full stage scene where "Washington crosses the Delaware," in which there is a moving boat with Washington and several men in it. There is conversation between soldiers in the opening scene following the teachings of history and General Washington crosses the stage addressing the men. Two are left on stage and one asks the other to sing and he renders "Little Mother of Mine," and for this a woman is shown sitting at home with her knitting through the drop.

The singer later recalls the crossing of the Delaware previously and this permits the showing of that scene.

"A GRECIAN LEGEND" (8)
Fantastic Ballet
10 Mins.; Full (Special)
McVicker's, Chicago.

Chicago, Feb. 20.

"Fantastic," the word is taken from the program, means "a phantom" or "not real," among other things, and these terms describe this act. The scene is meant to be something. It looks a little like a dug-out in France, but they did not have Grecian legends about the World War.

A boy representing "The Faun" is shown sitting on a hill. Directly some tarpaulins move and two girls appear, then two others and finally two more, until six are dancing. Then Marjorie Linken appears as a "Nymph" and distributes rose wreaths, which the six girls employ for poses, while she dances. Alexandre Katchetovsky, "The Faun," who has been as though in a trance, shows signs of life, comes down and joins in the dance. There is a storm. The girls run in and out, and for a finale "The Faun" carries the "Nymph" to a high position in the special scenery and the curtain falls.

There was little applause at the opening show and doubtless the people in the audience understood little as to what it all meant. J. Leopold Spitalny's symphony orchestra played the "Faust" ballad by Gouned for the number.

YOLANDA

Cosmopolitan special production starring Marion Davies. Opened at Cosmopolitan Feb. 19, to $1.50 top, running in two parts. Adapted from book by the late Charles Major, by Luther Reed. Settings by Joseph Urban. Photography by Ira H. Morgan and George Barnes. Directed by Robert G. Vignola.

Princess Mary of Burgundy (Yolanda) ..... Marion Davies
Charles the Bold, Duke of Burgundy ..... Lyn Harding
King Louis XI ..... Holbrook Blinn
Bishop La Balue ..... Maclyn Arbuckle
The Dauphin, Charles, Duke of Paris ..... Johnny Dooley
Maximilian of Styria ..... Ralph Graves
Campo-Basso ..... Ian MacLaren
Olivier de Daim ..... Gustav von Seyffertitz
Queen Margaret ..... Theresa Maxwell Conover
Count Jules d'Hymbercourt ..... Paul McAllister
Innkeeper ..... Leon Errol
Antoinette Castleman ..... Mary Kennedy
Castleman ..... Thomas Findlay
Count Calli ..... Martin Faust
Lord Bishop ..... Arthur Donaldson
Sir Karl de Pitti ..... Roy Applegate

Billed now as "Queen of the Screen," Marion Davies has adopted the title given to her in a recent voting contest that will keep her stepping to hold it up on every end, for "The Queen of the Screen" appears to take in everything, from acting to looks.

In "Yolanda" Miss Davies has both, although her looks are not steady, due to either photography or lighting, but her natural beauty cannot be denied, so that is the least to worry her.

In acting, however, of the title role, Miss Davies well upholds the reputation as a screen artist she has intelligently, studiously and conscientiously erected for herself, with the public and in the picture business. But it's straightaway acting here, possibly the most difficult before the camera, for pantomimists who are, are rare.

Those who have watched the Marion Davies pictures continuously will miss that elf-like, cheery, charming cuteness or roguishness no one else on the screen can give to a light character or a shaded one as well as Marion Davies, not even Pickford.

But there's romance in "Yolanda," oodles of it, and romance goes with Marion's youth. It's the Major story of centuries ago, of the Princess of Burgundy who met her Prince of Styria, without either aware of the identity of the other, although betrothed in the kingly manner of those days (1490); how they were revealed to one another, although Princess Mary first and accidentally learned who her admirer was. Truth to tell, the Prince as played by Ralph Graves wasn't the Prince of action of Princess Mary's dreams, if one would gauge that by Princess Mary's performance. Miss Davies played it and Mr. Graves tried to act it.

The Queen Margaret of Theresa Maxwell Conover wasn't a bad piece of execution by any means, saying Miss Conover had strictly followed direction, although the masterful performance was Holbrook Blinn's as King Louis XI.

Blinn gave his character a Napoleonic touch in carriage and looks, almost in dress—it couldn't be missed, though not essayed in that direction.

Another performer is Lyn Harding, English, as the Duke of Burgundy, who made you feel the state did come first with him.

Leon Errol gave a laugh to his innkeeper role and Johnny Dooley as a foolish Prince gave two or three laughs, each time he did a fall, while looking every bit as idiotic as he was supposed to be.

The settings are massive; there are large mobs nicely directed and a battle with battle-axes of more or less thrill, depending upon how one might visualize what axemen would really do if allowed to chop at will.

The captions were always severe, often too much so, and one particularly in poor taste for modern consumption—where it spoke of "the smell of dead traitors."

A slight dragginess frequently made itself manifest, more so in the first part. There is no real kick at any time, but the romantically inclined will find all they want of that heart-stirrer; it's there all of the time, even though the picture could have ended with the conclusion of the first part—that was the story.

Following "Knighthood," the pedestal of her picture reputation, Miss Davies here presents another film tale not altogether apart from it in general outline and but a short distance away. That may have been the single error, for it cannot be forgotten so soon what "Knighthood" was and held. The kneeling scene by Miss Davies found its quiet echo in "Yolanda," as the almost similar scene had brought forth an applause explosion in "Knighthood." That

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may be dovetailed into the remainder for audience-effect.

"Yolanda" is a picture for picture fans, and looks the $650,000 it is said to have cost.

Cosmopolitan isn't economical in picture production.

Sime.

THE MAN LIFE PASSED BY

Metro production written and directed by Victor Schertzinger. Featuring Jane and Eva Novak, Hobart Bosworth, Cullen Landis and Percy Marmont. Shown at Loew's State, New York, Feb. 18-20. Running time, 72 minutes.

Hope Moore.....Jane Novak
Joy Moore.....Eva Novak
John Corbin.....Percy Marmont
Harold Trevis.....Cullen Landis
"Iron Man" Moore.....Hobart Bosworth
Mrs. Corbin.....Lydia Knott
Paula.....Gertrude Short
Jerry.....Walter Steadman

Here is an attempt at something that doesn't materialize. It starts off with a rush, looks as though it was really going to be something pretentious and worth while as a picture and then goes off into a long rambling affair that gets nowhere. It is just another case where the shoemaker should have stuck to his last.

Victor Schertzinger is a pretty good director, but he should stick to direction and let the writing end remain in hands more suited to the task, if "The Man Life Passed By" on the screen is as he wrote it. A writer might have whipped the tale into shape and worked out a continuity that would have meant something.

The cast has both Jane and Eva Novak as well as Hobart Bosworth, Cullen Landis and Percy Marmont featured. Each member of this quintet turns out an intelligible characterization of the role assigned to them, but they are not sufficient to speed up the ever lagging interest in a slow moving tale that jumps from one sequence to another and then doesn't seem to hook them up again.

As a flash for the neighborhood houses this picture will get by. This is particularly true in the daily change houses, but don't build too strongly on it.

It is a tale of a disappointed inventor and an unscrupulous ironmaster who steals his patents and compels him to seek life in the gutter. Broken in health and spirit, the inventor finally decides to kill the ironmaster, but is deterred in his desire by the beautiful girl mission worker in the slums. Later when the inventor has his chance to wreak his vengeance on a daughter of the iron king his hand is stayed by her resemblance to the mission woman who had faith in him, and it is finally disclosed that the women are sisters and there is a final happy ending all around.

In sets the picture is excellent. Some slum stuff is particularly well done. About 15 minutes could be cut from the film to advantage.

Fred.

TWENTY-ONE

Inspiration Pictures presents John S. Robertson production. First National, distributor. Scenario by Josephine Lovett. Romance, with undertones of problem play and overtones of melodrama. At Rialto, New York, week Feb. 17. Running time, 75 minutes.

Julian McCullough.....Richard Barthelmess
Mr. McCullough.....Joe King
Mrs. McCullough.....Dorothy Cumming
Lynnie Willis.....Dorothy Mackaill
Paula.....Elsie Lawson
Peter Straski.....Bradley Barker
Mr. Willis.....Ivan Simpson
Mrs. Willis.....Nellie Parker Spaulding
Mrs. Jordan.....Helen Tracy
Julian McCullough, age seven.....Howard Merrill

"Twenty-One," which stars Richard Barthelmess, was scheduled for the Strand originally, but according to the "Times Square Daily," the Strand turned thumbs down on it. If the "T. S. Daily" knows what it's talking about, the Rialto, which is controlled by Famous Players, was a second choice.

And it looks as if the Strand pulled a boner and the Rialto got a break thereby—for "Twenty-One" is a good picture. It kept 'em waiting in line at the Rialto Sunday.

The time-worn Cinderella theme is dragged out of the camphor as the basic idea, but this is a Cinderella with trimmings—sex stuff, and the kind that is as full of pep as the w. k. Isle of Jamaica.

The familiar situation of a rich man's son in love with a poor man's daughter isn't exactly novel—especially when the couple traverse obstacle-strewn pathways to a happy climax. It's treated so well, though, and the action is so interestingly spun the yarn makes unusually good entertainment.

A conflict between the wealthy parents of the hero over the upbringing of their only child leaves the boy in charge of his mother from the time he is 8 until he's 20. The mother is daffy on bizarre society fads and follies. The picture has the young fellow in an unhealthy environment of aesthetic dancers, etc., with the sort of "culture" surrounding him suggesting his mother's influence would tend to make him the antithesis of the manly chap his father wants him to be.

At the opening the boy, then eight, is boxing with his father, and the impression clearly conveyed is that the kid is a normal, manly youngster. That he remains manly throughout the story is no fault of the mother, for with her approval the youth, now 20, is seen prancing around the lawn in the measures of a Grecian dance.

He's made up as a Faun for this, with the scanty clothes and horns that go with the character—but obviously to his intense disgust. A character of a male dancing teacher with the business of the part having the role marked with unmistakably effeminate mannerisms completes the Grecian dancing picture.

This is a psycho-analytical touch inserted probably to show the bad influence the mother might have had on the youth's character development had he not been strong enough to overcome it.

A love affair crops up and the rich youth breaks the shackles that has kept him tied to his mother's apron strings. This proceeds with the usual obstacles that present themselves when a wealthy young fellow falls for a penniless girl.

A scene that has the young couple marooned on the road with a broken-down auto and finds them seeking refuge in a hotel—registered as sister and brother was conspicuous for some hectic petting in the auto, and looked at first as if the hotel scene was to hold dynamite. That brother and sister thing switched matters, however, at a crucial point.

A couple of good fights are contained in the action—one at a Slav picnic, with gunplay, and another in a garage which is the hiding place for a flock of stolen autos. The villain incidentally is an auto thief.

The father of the girl hearing of the hotel episode, demands of the father of the boy the latter marry the girl. The rich man spurns the proposal and effects a proposition to buy off the father of the gal. The boy is handed a severe beating by his father and leaves home to make his way in the world.

He gets a job as a taxi-chauffeur and the development of the plot has him catching up with the villain and landing the whole crew of auto thieves in the jug—at the same time saving his old man from the clutches of the guerillas.

The production has been lavishly staged scenically and the director has turned out a compact story with continuity that holds consistently from leader to fade-out.

Barthelmess plays the rich youth with a complete understanding and it's a decidedly difficult role that calls for the most intelligent shading and high-lighting.

The girl is Dorothy Mackaill, and she makes the part live. A certain wistfulness that adds to her charm is an outstanding feature.

The heavy is well done by Bradley Barker, and Joe King does the father of the boy with definite authority. Ivan Simpson contributes an excellent character study as the girl's father. The contributory parts are all played with equal artistry.

A play, "Go West, Young Man," produced several weeks ago, had a somewhat similar theme as regards the central character of the boy.

"Twenty-One" has all the characteristics of a good commercial picture.

Bell.

MAN FROM WYOMING

Universal production written by William McLeod Raine, directed by Robert North Bradbury and starring Jack Hoxie. Cast includes Lillian Rich, William Welsh and Clayde Payton. At Stanley, New York, Feb. 15, one day. Runs about an hour.

The plains of Wyoming in all their rugged glory are the background for this latest Western which turns out to be a more effective program picture than might be expected. William McLeod Raine's novel, "Wyoming," serves as foundation for the story. It is stereotyped and built along formula but interesting.

Those who like the real violent stuff in fight scenes are sure to find their spines tingling with excitement in the last few minutes. It is not the struggle of the hero and villian alone that brings thrills but the stirring events leading up to and surrounding their scrap.

The hero (Jack Hoxie) has been railroaded to prison and in return for help in making his escape is being forced to herd the sheep of the villian on a cattle ranch belonging to the Wyoming governor's daughter. Determining to squash the sheepman she comes to the ranch only to fall in love with him instead.

The last few minutes are crammed full of ridiculous but at the same time gripping action. The comedy end is adequately held up by colored chef, Chinese waiter and a whole ranchful of the films' idea of the perfect comic cowboy.

Hoxie rides a horse as perhaps no one else in pictures can, also appears to be handy with his fists, and acts in general with considerable manliness and force. Lillian Rich is a charming heroine and if she does smile too much it is almost permissible in her case. The rest of the cast and the direction are adequate and the photography is uniformly exceptional.

The film is a bit slow in getting started but once underway they will like it in the neighborhood houses.

IN THE WEST

Western melodrama starring Richard Hatton and Neva Gerber. Distributed by Arrow Film Corporation. At Sunnyside, New York, Feb. 19. Running time, 79 minutes.

This is a western of the old-fashioned type—so bad it's funny. Many a travesty melodrama that announced itself as travesty lacked the burlesque elements of what is here set forth seriously.

There's a public for pictures like this just as there always has been since the days when the General Film Co. handled junk like it wholesale.

A young fellow (Richard Hatton) is a cowboy. He makes a visit east and falls in love with the heroine, played by Neva Gerber. The heavy is cowboy's rival and heavy cops the gal because cowboy is a thick lug when it comes to parlor manners.

A change of locale in the action finds hero and villain out west prospecting for gold. Heavy frames hero—but hero turns tables and shows up heavy for cur that he is. Heavy incidentally carries prize leer on his pan through picture—heroine is unsophisticated—and hero composite of all the good points a man can possess.

Finish is a dark. The hero and heroine both tumble into same pool of water—over a cliff and minister happens to fall over same cliff. That's coincidence. Minister marries 'em on the spot.

There's been many a banal western but for all round puerility this one cops the highest honors. Looking cheaply made it can probably be rented at a figure that makes it a bargain for the cheap houses.

Bell.

SOUTHERN LOVE

London, Feb. 4.

Before an audience numbering close on 10,000 this new Graham Wilcox picture featuring Betty Blythe was screened at the Albert Hall, Jan. 29. The entire building had been turned into a bullring and draped with the Spanish national colors while the screen was a special made one, 60 feet wide and raised high before the great organ. A specially written and arranged prolog was sung by Herbert Langley, Frank Mullings and Edna Thornton of the British National Orchestra under the baton of Albert Cazabon.

The film, directed by Herbert Wilcox, has not the extravagant beauty of the same producer's "Chu Chun Chow"; the story gives no opportunity for this, but it is exceedingly well done.

The story is a strong melodramatic one in which a beautiful woman and three lovers form the basis of the plot—a primitive brute, an aristocratic libertine and a pure and chivalrous young English artist.

It is to be noted that all English artists are pure in pictures; they also appear to be somewhat devoid of red blood and backbone.

The story is well told with a smooth continuity its only fault being the finish when to get the requisite happy ending the hero has to rescue the heroine from a prison van and convey her safely over the frontier while chased by gendarmerie. This chase was the weak thing in the picture and the gendarmes appeared not to care a rap whether they captured their prisoner or not.

The settings are very good, some beautiful, and those calling for "crowds" have been adroitly handled.

The two dances provided for Miss Blythe as the heroine, are excellently executed and brought genuine applause. The story tells how Dolores, daughter of a traveling showman, is seized by the Spanish rebels whose glorious voice keeps the gaff together. She hates him but her father insists on their bethrothal.

About this time she meets the young artist, Tennant, and it is a case of love at first sight. Then the licentious Count de Silva sees her and although married to a beautiful young wife, he is immediately overwhelmed with passion for the dancing beauty. He offers to make her the greatest dancer in Spain an offer which Dolores, knowing something of counts and their habits, rejects. Later after Pedro has broken into her living van she decides to run away from the show and accept the count's offer.

Throughout the acting was excellent and has rarely been bettered on the screen. Miss Blythe forgetting her statuesque beauty made Dolores a woman of flesh and blood, spiteful, pathetic, but always truly loving the right man. Herbert Langley was excellent as Pedro. A notable thing in the production was that the last half of the film was practically devoid of sub-titles. Herbert Wilcox can say this work was the most beautiful British picture yet produced.

Gore

COAST FILM NOTES

(Continued from page 17.)

50 by 150 which will afford his five present offsprings (reported another to come) ample room to cavort around.

Scott R. Beal production manager and assistant director to Maurice Tourneur is the father of a son.

Bessie Love is said to be the first of the Hollywood screen stars to file 1923 income tax which according to Federal authorities ran into five figures.

Al Ray is directing Ruth Hiat, Cliff Bowes, Virginia Vance and Sid Smith in one of Jack White's comedies "Fold Up."

Natalie Joyce is working with Neal Burns in the Christie way.

J. Stuart Blackton will direct "The Clean Heart" for Vitagraph with Lou Tellegen in the title role.

James Cruze will direct the "Enemy Sex" instead of Sam Wood as first announced. Betty Compson will be featured.

George O'Hara's feature will be directed by Al Santell.

Ben Carre has been signed as art director for "Cytherea" by George Fitzmaurice.

Bebe Daniels in "The Wildcat" is scheduled as George Melford's next.

Donald Crisp will direct Buster Keaton's next feature comedy.

Katherine Grant has forsaken the Hal Roach comedy forces to start work on "The Trail of the North" for Fred Balshofer.

Dennison Clift has returned to Hollywood after two years in England and starts work immediately with Fox.

"White Moth" will be Maurice Tourneur's next production with the cast including Barbara La Marr, Charles De Roche and Conway Tearle.

Ethel Clayton has been signed by Grand-Asher to do four pictures under the direction of Travers Vail.

Julanne Johnson who played opposite Douglas Fairbanks in "The Thief of Bagdad" has started work on "San Francisco" under the direction of Charles Swickard.

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NED WAYBURN'S "HONEYMOON CRUISE"
Singing and Dancing Girl Revue
53 Mins.; One and Full Stage
(Six Special Settings)
Palace

In spite of its length Ned Wayburn's newest girly piece is a demon for speed and action. It has more dancing zip and more production background than Wayburn has ever before attempted. Some of his dance arrangements are particularly fine, even for this best of dance impresarios.

There is a confusion of material, so many items of sumptuous production that it is difficult to select the particular feature that stands out, although perhaps the Hawaiian dance near the finish is as audacious as anything vaudeville has glimpsed in a long while.

There are times when a good deal of responsibility rests upon thin dress strings, but always the girls look trim, and it is probably because Wayburn has picked this slender type that his costume effects, even the most daring, never seem so, but rather suggest a pretty setting for a trim young girl. On heavier girls they would scream.

The start shows the deck of a yacht with a gangway running down into the middle aisle. Most of the principals make their entrance from the back of the house, climbing over the footlights via gangway. The theme number is sung during the first number. It is a first-rate love song, with just the right alluring melody. All the music is credit d to Carey Morgan, counting up to 11. The book and lyrics are by Arthur Swanstrom, who also plays juvenile and sings most of the numbers.

As the yacht is about to start all hands cry the fog is coming down, and a capital effect is secured by having half a dozen of the girls do a sort of "nature dance," with tricky handling of lights and mist effects, with Liberty and the Colgate sign on the Jersey side drifting by, half disclosed.

A sidewalk cafe scene in Paris is done in about "two," with two men and two French girls engaged in talk and working into an ensemble dance. One of the incidents of this number is a remarkable demonstration of legmania by Feon Vanmar, with a series of high kicks that go more than straight up. The dance ends with a split.

A Russian cabaret brought on more diversified stepping, which reached its climax in a Spanish number by Mildred Billert. Helen Dobbin contributed a spirited Apache number.

"I'm Angling for You" brought the girls, none to over-dressed at that, down into the aisles with fishing lines and poles. It was the next full stage dancing number that brought the gasp. It was entitled "Somewhere in Africa," with Marion Draper doing a dance of the style designated as Hawaiian, a splendid bit for speed and grace and a darb for undress. The finish was a transparency and a particularly good posing effect, with the model in fleshings standing in a startlingly effective fire (done by lights and strips of red and yellow silk blown up from below).

Then the finish on board the yacht homeward bound, all singing "As Long as It's Our Home, Sweet Home." There is a smashing water effect, apparently worked by picture machine, while the girls group about the deck of the yacht under a blue light, the water effect being green.

The whole revue is rich in artistic effect, speed and youth. It was first billed to close the first half, but transferred to closing at night. It will have to be used in that position. In another it would make the rest of almost any bill a tough matter. *Rush.*

IRWIN AND BESSER
Comedy Talk and Songs
18 Mins.; One
Jefferson

Two men, one doing straight and the other "nance" comic. The comic is dressed in tight grey with the coat cut high and as a vest. A comedy hat completes his layout and good material helps along the comic ability which he displays throughout the turn. The straight man is adequate.

Much of the talk runs to the refined kind, difficult to hold to in an act of this type and only once does the straight make a reference to "my lady friend." There is the usual cheek patting stuff and the rough treatment of the nance by the other one. The dialogue is clever and packs laughs.

A song on "You Can A Girl by the Perfume She Wears," was funny and drew applause for a finishing number. The act is suited for a spot on the intermediate bills as it stands.

RUSSIAN ROMANTIC THEATRE BALLET (30)
60 Mins.; Full Stage (Special)
Coliseum, London.

London, Jan. 29.

The latest newcomers to the West End of London are the Corps de Ballet of the Russian Romantic Theatre, who scored a decided hit on their opening, taking five or six genuine calls. Their opening program was "Harlequinade," a ballet-pantomine by Marius Pepita, with music by R. Drigo. The whole act was a blaze of beautiful, if somewhat bizarre coloring in the crude setting modern "high art" demands.

The opening scenes are strongly reminiscent of "The Merchant of Venice" with Shylock as Pantaloon, called in this ballet Kassander, and Jessica as Columbine. The effect is heightened by the crowd of revellers. Throughout the ballet both the dancing and the miming in consistently good, although it gets a little monotonous toward the middle, only to brighten up with the introduction of some fine specialty dances by Elsa Kreuger, Smirnova, Claudia Pavlova, Boris Romanoff and Anatol Obouchoff. The corps work and grouping is excellent, and the whole thing goes with a light-hearted gaiety which is seldom seen here.

The dancers seem to enjoy their work and also appear to be unaware of the presence of the audience. The music is good, simple and tuneful. The story is the usual harlequinade of Pierrot's (Boris Romanoff) love for Columbine (Elena Smirova), her preference for his wealthy rival Harlequin (Anatol Obouchoff) and the avarice of her father (D. Aural). Amid the revels of carnival time Harlequin steals her heart, and she elopes with him. Unable to get her back, Pierrot dies of a broken heart. The effect of the dramatic and well-worked-up dramatic finale at the opening show was somewhat marred owing to Pierrot misjudging the depth of the stage-apron and dying outside the "tabs."

From first to last the whole act went with a swing, and was absolutely devoid of any hitch or wait, but it requires cutting and a slice could be easily taken out of the middle without injuring its beauty or dramatic power. On opening it ran for an hour, which is far too long for a popular house catering for all classes of the public. It is by far the best Russian show seen here since Balieff's "Chauve Souris."

Gore.

AL FIELDS and FRANK GRIFFITH
Comedy Sketch
25 Mins.; One and Two
23rd St.

Al Fields, veteran comedian, has a new partner, Frank Griffith, and instead of his previous bartender-monolog is using an old cabby's line of talk, with some crude comedy worked into a scene in "two" with a dilapidated cab and a prop horse—the usual front and rear-end comedy. Griffith plays the fare who wants a taxi and gets the cab and draws some good comedy observations out of Fields, who is a shrewd comedian in that he delivers his stuff with an idea to getting the laughs in the right places. It's old fashioned in its way and so are flannel petticoats but they have their uses.

For a final bit a stage hand is brought on and framed to act dumb in order to get some comedy out of a song depending upon the alliteration for laughs. This goes fairly well, but is overworked.

The act as it stands is good pop house stuff, dependable for its comedy and hindered by its outmoded idea.

OLGA MORSELLI
Violiniste
12 Mins.; One
Lauder Road Show

Olga Morselli, a violin virtuoso, is programmed as having won the first prize at the National Conservatoire, Paris. She is the third act in the Harry Lauder road show.

Of wistful personality, she lends the desired effect to her three programmed numbers. She opens with Chopin's "Nocturne," followed by Monti's "Czardas," with Gitz Rice's "Dear Old Pal" for the closer.

Miss Morselli works flashily and is quite adept with her bow. She can manage equally as well in straightaway vaudeville as in concert, although in the twice daily—she would perish in anything but the better grade houses—she'd have to omit much of the Monti and favor more of the Gitz Rice in the type of music to be played.

She was exceptionally well received at the Madison O. H.

Abel.

LEE KOHLMAR and CO. (4)
"The Man Who Bought an Automobile" (Comedy)
24 Mins; 7 Scenes, Full Stage
(Special Drapes)
Broadway

Labeled as a satire by Edwin Burke, produced by Lewis & Gordon. It isn't up to the Burke standard. Although his idea is there, it is one that has been used before—that of a man who bought an automobile and who was eaten by its expenses until he became a beggar, and then met the man who sold it to him, pulled a pistol and shot him—and got a laugh when he laid an undertaker's card on his breast.

This act uses Lee Kohlmar in his German dialect role, with an elderly character woman as his wife, the opening talk working quickly into an automobile store. The car is bought; the first lesson; picking up girl and meeting the wife; caught in traffic, arrested; lawyer's fees; jail; release and, finally, the murder scenes are played in rapid succession. A real car is used in the act.

There's a wait between each one and announcement cards are used on the sides, this taking away much of the pep. The support given Kohlmar is good and he does creditable work. The act got some laughs here, for there are some sure-fire lines in it, all hokum gags; but it runs too long and is divided into too many scenes.

LESLIE CURKS and CO. (2)
Songs; Talk; Dance
22 Mins; One and Full (Special)
23d St.

Leslie Curks is an English character singer and artist of the old school. His attempt to produce an act that resembles the typical American revues misses widely.

The turn opens in "one" before a special drop of "The Old Kent Road" in London. A young couple are seated on a bench. The curtain ascends as they duet "Dear Old Pal." Opposite Curks, in old man character reminisces about his dear old girl following "Dear Old Dutch" recalling Chevalier in delivery and costume.

The girl explains to her partner that "Old Bill" was a famous beau in his day. This seems to be the cue for "Rose of Picardy" which the young man sings in a sympathetic tenor, but in reality cues the next scene which is Old Bill stepping out as he did 25 years ago.

The act goes to full stage and the metamorphosed Bill in evening attire enters for some persiflage with the girl now a French waitress. She dances. Bill invites her to imbibe but she exits on the arm of the waiter, now her husband. This doesn't feaze Bill for he steps into "one" for a recitation about "Laska" who it appears was killed in Texas fleeing from a stampede.

The act finally wanders back into "one" for "My Old Gang" by the youngsters with the patter recitation version handled by Bill in a rich English accent which makes "We Smashed the Gettysburg Line" incongruous to say the least. The presence of the Americans in "Old Kent Road" is also left to the conjecture of the audience.

The act is a series of music cues with nothing resembling continuity in the dialog. The girl has possibilities. She is pretty, a fair dancer with a pleasing singing voice. The younger man tenors acceptably but neither read lines convincingly. It seems hopeless for anywhere without immediate attention of an author.

Con.

THREE ODD CHAPS
Dancing
9 Min.; One
American Roof

There are so many good hoofers in vaudeville a turn that features ordinary stepping and nothing in the way of talent or ideas can hardly make much of an impression. This is true of Three Odd Chaps, particularly as none is particularly adept at legomania. All are fair dancers, however, with the smallest of the trio standing out.

Why the name is used is inexplicable, as there is nothing odd, grotesque or even plain funny about the turn. Two of the men attempt a double dance but it fails to win either laughs or appreciation. One also tries a heavy bass solo that perished. The men are dressed in conventional tuxes. Both in the care of their suits and other sartorial details, there is a crying need for neatness and style.

On the roof the act did a consistent flop in the deuce spot until the last few minutes, when a special burst of speed on the part of all three netted luke-warm applause. As yet they are many miles from being good vaudeville.

MR. and MRS. NORMAN PHILLIPS
"A Lesson For Wives," Comedy
27 Mins.; One, Two and Full Stage
(Special Drapes)
Fifth Avenue

Hockey and Green present and S. Jay Kaufman wrote "A Lesson For Wives." It's an episodical skit with "before and after marriage" as the foundation. Norman Phillips is the husband, Mrs. Norman Phillips the wife, and Norman Phillips, Jr., a precocious youngster apparently about six or seven years old, commentator and explainer of the plot. The kid appears between the changes of scene with a delivery of bright talk and sophisticated wisdom.

Unlike most stage kids the boy isn't stagy or "fresh," the childlike naivette with which he reads his lines being the outstanding one of his many assets. Mr. Kaufman has provided young Phillips with a fund of crisp persiflage that's actor-proof—decidedly more interesting and prolific of comedy than the episodes of the skit itself.

A moving picture reel prefaces the beginning of the skit, making way for a love scene in one, in which Mr. and Mrs. Phillips are seen in the throes of courtship. The next scene has them married at the breakfast table, with a conventional quarrel bit. This has been done to a frazzle in vaudeville in its essentials.

Another character, the husband's sister informs the wife of a picture she has seen in which a wife regained her husband's love by making him jealous. That isn't exactly scintilating with originality either. The picture is flashed on the screen, with the wife and sister-in-law following it up with a duplicate frame-up to accomplish a like result.

The husband fails to fall for the frame, ignoring the cigar butts that were supposed to have been smoked by a home-wrecker, but which were planted by the two women. He bawls out the wife for buying him cigars instead of cigarettes, and refuses to rise to the bait.

Restaurant scene next with a fourth character, the wife's old sweetie lured to a tete-a-tete with the same objective—to make the old man jealous. Husband passes up this situation cold, greeting the wife's unwilling companion cordially, after which he rushes off to keep a business appointment.

"Make him believe you're ill," suggests the sister-in-law and that'll get him. But it doesn't, as a subsequent scene shows, when husband arrives in supposed sick room and proposes to send wife to hospital for couple of weeks.

By this time the obviously contrived farce has slowed down to a walk, with a final scene giving the impression the wife has accomplished her purpose by presenting husband with an heir. The progression of cut and dried scenes gets tedious after the breakfast table quarrel.

The little boy is the saving grace of the act. Without him it would be a waste of time. Mr. and Mrs. Phillips and the two people in support handle their stenciled roles ably and the skit has been classily staged with artistic lighting and carefully thought out detail. It is about seven minutes too long-winded in its present shape.

The Fifth avenue audience laughed at the familiars as they always do when matrimonial squabbles are depicted. It was No. 3, a spot that it filled acceptably, the kid working up the encores for repeats.

Properly set with a medium the kid should make the top-rung of the vaudeville ladder in jig time. Even with the present act the boy can make 'em like it anywhere.

Bell.

ERICH PHILLIP AND CO., (3)
Juggling and Acrobatics
11 Min.; Full Stage (Special Hangings)
Jefferson

Two men and a woman assist Phillip in his work, the outstanding feature of it being his support of two people on a ladder perch. Three times this perch work is introduced and each time with success.

Juggling of Indian clubs with three of the act working at once is used between times and Phillip also supports a barrel with the woman on it with his feet while they both balance. The boy in it assists in moving things on the stage and does a little juggling bit with the woman.

In the opening spot here it went over nicely, but needs revision of routine to bring out its full effect and thereby qualify it for the big time.

CZECHO-SLOVAKIAN NATIONAL ORCHESTRA (40)
18 Min.; Full Stage
Hippodrome

One of the newest of Europe's nations as the result of the World War is Czecho-Slavakia and considerable interesting news has come out of the republic though for the average American layman it seems a strange land. A national band, billd as orchestra, arrived in America about three weeks ago and the Hip accepted the organization as a feature. There is no doubt that the band will draw citizens born in that land though, perhaps, there are not a great number in this city.

The musicians entranced partly as a marching band, the others being mixed up with the Hip choristers with the general idea of native color aimed for and partially attained. Some of the girls were a bit muddled as to just what was expected of them, but that was expected because of brief rehearsals. Before the foreigners got into action, Thelma Votypka sang a native number, then retired.

The band, led by Karel Sery, settled down to numbers of native composition, several being well known as semi-classics. There were "Bartered Bride" and "Rusalka," besides "Slavic Dances." "Humoresk" was programed but not played. Of the many instrument several reeds were noticed, nearly all the others being brasses. The music, however, was well modulatd if not xciting or inspiring. Apparently one of the chief musicians is the man with the cymbals. The lad was always in action and often crashed the big pans together, the sound covering all else.

Dressed in native costume the Czecho-Slovakians are picturesque, the rigs being topped off with funny little striped caps of white and brown. It is assumed the visitors' appearance on this side is in the nature of propaganda for the new nation. For general vaudeville useage the band may be interesting and perhaps novel. It cannot compete with our own bands and orchestras and doubtless is not intended to.

"A VENETIAN ROMANCE" (8)
Musical and Singing
20 Min.; Full (Special)
Loew's State

A combination musical, classical singing and dance turn in which eight persons are concerned. Five men and three women. The act opens with a woman at a grand piano in a drawing room overlooking a canal in Venice, with one of the men and the soprano offering a duet. At the conclusion a gondola draws up with four men and a woman dancer. One of the men is a singer, while the other three play violin, piano-accordean and guitar. A routine of numbers follow, singles, doubles and ensemble, with three dances being offered by the one girl.

It is a flash affair that carries considerable class for small time houses. The voices are all good, but a little spirit could be used to advantage by the instrumentalists. The stepper was the applause hit of the act.

CLAY CROUCH AND CO. (4)
"Oh, You Shiek"
21 Mins.; Full (Special)
Loew's State

This one certainly must have been given the State date without anyone having looked at the act. Monday night the act did an out and out Brodie.

Of all the old time ideas that could be dug up this act has them.

There are three women and two men. It is hard to figure which of the quintet was the most to blame. Possibly he who played the Shiek was the worst offender, especially since he essayed "On the Road to Mandalay," and how. Then there was a comedian.

A dancing team of girls displayed three numbers, working together at all times. They were about the only thing in the act that were at all passable.

MANNING and GLASS
Wire Act
6 Mins.; Full Stage

Man and woman wire walkers. One was probably of the Manning and Glass turn, two girls. The similarity in names is evidently deliberate.

The man is a wonder on the wire, doing all styles of dancing, including a jazz dance with difficult balance steps, a Russian dance, the hock steps done side ways on the wire being good for individual applause.

The girl averages fairly, making three changes of costume and also doing a mild routine on the wire. It's a safe opener for anywhere on the male's ability.

Con.

DAVE and TRESSIE and BAND (7)
26 Mins.; Full Stage (Special Drapes)
23rd St.

An all colored outfit, with the man and woman dancer whose names are used featured by having their initials in heavy type on the drapes and in front.

It's an exceptional act, the dancing of the featured pair being not only fine of its type, but in the sense some real ideas have been used to bring out novel entertainment values. The man, for instance, does the usual imitations, train, drums, etc., and then imitates a barber stropping a razor, later gets the house down with an imitation of Houdini escaping from a straightjacket, this being done on the floor and by means of dextrous twisting. The woman does some good "over the foot" stuff and also a graceful waltz that should command notice. In a stretch of about seven minutes the man does almost every tap and break imaginable, varying them all to get a laugh and keeping up the familiar line of chatter meantime.

The band is one of those "hot" bands—hotter than usual, however—and with two trombones, two saxes, banjo, piano and traps, works out good harmony. The whole combination is ideal.

The act carries a decisive wallop which should entitle it to a spot on almost any bill, for this pair apparently has more "stuff" than most of the colored teams now working in vaudeville, and with the band as an added attraction should get somewhere so long as it stays off the Delmar time.

"ROAD TO VAUDEVILLE" (4)
Song and Dance Revue
16 Mins.; One and Full Stage (Special)
23d St.

A singing and dancing revue with a novel opening. Special drapes in "one" before which the male leader, in traffic cop costume with a stop and go signal, sings the introductory song, "Road to Vaudeville.

A pretty, bobbed-haired toe dancer in "Sally" costume is stopped by the cop, who lyrically informs her she is clad too simply to attempt the road to vaudeville. She makes a quick switch to jazz costume and returns for a double song and dance with him, which admits her. The next client is a male. He, also, has to dance his way to admittance. A bobbed-hair red-head next dances her way to safety with the cop, who sings "Red Head Gal of Mine" to her hoofing.

The act goes to full stage with the red-head, as nurse, phoning Dr. Pep about her patient. The erstwhile cop enters in invalid's chair to receive a Pat Rooney pill, which calls for the waltz clog, and an Eddie Leonard pill for "Boolah Eyes" and essence dance.

The dances that follow are a solo hock by one male, an adagio by the male and a girl toe dancer, a jazz and double jazz by the other couple and an erstwhile acrobatic finish, the two men swinging the girls in a flashy routine. The dances are all prologed and legitimate entrances provided for through the use of a "magic chest" from which they emerge.

The production is high class. The two girls are pretty and attractive in their bare-legged changes. The toe dancer is unusually graceful. The singing was not up to the rest, but the act will strengthen in that department after the newness has worn off.

It's a novelty dancing turn for the best of the bills. *Con.*

GINTARO (1)
Juggler
15 Mins.; Full Stage (Special)
Lauder Road Show

Gintaro, a Chinese juggler, is only a New Act as far as Variety's files are concerned. He is quite expert in all his juggling work, possessing a nice sense of comedy, relief and being thoroughly a showman.

A woman, obviously Caucasian, despite her costuming and make-up, assists with the props. Gintaro is exceedingly clever. His block work is corking and the top-spinning ditto.

Strictly a "dumb" act, the fact that he held the stage alone fully 15 minutes speaks muchly for his entertainment prowess. He is with the Harry Lauder road show and can step into the Hipp for a couple of weeks, or any other vaudeville house. *Abel.*

YVONNE GEORGE
Songs
9 Mins.; Full Stage
Alhambra, London.

LONDON, Jan. 28.

Sir Oswald Stoll has imported from the continent a character singer in the person of Yvonne George, a French artist who is billed as a Parisian star, and appeared in New York in "Greenwich Village Follies." She is a typical Gallic looking woman of uncertain age, anywhere between 25 and 40, and her hair combed straight back and wound up in a "bun" in the rear.

Attired in a black velvet gown cut low on both sides, with a black velvet cyclorama backing her up, she sings and acts three pathetic love songs, the first in French, the second in Spanish, and the third in English, with marked individuality. Her gestures and facial expression tell the stories of the songs, even if you do not understand the languages, and her enunciation is clear and incisive.

Suitably boomed she might develop into a draw. She went over Monday afternoon, before a small audience, very strongly. *Jolo.*

JOHNSTON and HAYES
Comedians
14 Mins.; One (Special)
23d St.

Two men with a corking small time, low comedy turn. One does a broken down dude, remindful of the late Bert Clark; the other wears baggy clothes, comedy derby, etc.

They have a good comedy entrance and song. The orchestra plays the "Spring Song" with birds trilling and lights down, following which the two "boes" walk on for "I'm Terry, I'm Jerry," with a comedy walk in time to the vamp. Extra verses go with this one.

The big laughs come from comedy bits, several familiar and old burlesque standbys. The "rubber in the mouth" bit is given a new twist as an "articulation" lesson. The rubber is held in the teeth of each and stretched across the stage for the usual "switch" when released.

Another old bit that went big was taking off a glove made from a flock of stockings several yards long. A sock worn as a necktie was another laugh.

A mock ballad, with a fast Harry Bulger delivery, got over. For a finish, one, in "dame" attire, sings "Jane," his partner joining him and doing a funny travesty on the usual patter.

The act is a pipe for the next to shut spots on the intermediate bills and would probably duplicate anywhere the bookers cared to spot it. *Con.*

COOK and OAKLEY
Comedy Talk; Songs; Dances
13 Mins.; One
23rd St

Mixed double, the man in blackface, girl in brownskin. She is a plump woman probably identified with another character turn. The act opens with the girl's pop song. The male walks on following and hoofs a good soft shoe dance.

Crossfire follows the early portions missing due to delivery and material. His hard shoe solo dance with triple time "wings" gets generous applause but the act lets down again when she returns after a change of costume for more crossfire.

She sings another pop song to which he dances. For a finish they double a song and dance.

The turn will improve with work and some stronger material for the early crossfire. The man should pay more attention to his partner when crossfiring with her. He talks at the audience. His dancing is high class and is the real strength of the turn. The girl's negro dialect is far fetched but will suffice for the small time when the other faults are eradicated. They went nicely in the middle of the bill here. *Con.*

BARTOL
Piano Accordeon
15 Mins.; One
23d St.

Man in evening attire opens with long drawn out antiquated medley on the piano accordeon finally blending into a pop selection. Another pop medley etc. and for an encore "The Rosary" played off key in spots.

With slight encouragement he returns for another popular song. The artist is a fair musician but lacks showmanship or personality. His arrangements are all wrong also. The black clothes worn could also be switched to something brighter.

Too much sameness and old fashioned arrangements will make it hard for Bartol to get past even on the smallest of the bills. *Con.*

LAUDER SHOW

William Morris is again sponsoring Sir Harry Lauder and his assistants in an American tour, this time the 18th, and as the knighted entertainer explained, his third annual "farewell" appearance, modestly adding that judging from his impression, they can depend on his fourth annual "farewell."

To one who frankly confesses he accepted his assignment with a conscious prejudice Lauder is a revelation. As far back as could be remembered Lauder had to be "taken in" if for no other reason than he was something of a national institution. With the assignment to review the show as the prime reason for the undersigned's presence at the Manhattan Opera House Monday night (the stay is limited to one week only), the avalanche of Scotch propaganda (vocal, not liquid) was even parred by the entertainer's personality. There is more unction to the Scotchman than ever before, his sense of humor is more mellow, his quips more heartily delivered and received chiefly because of the optimistic note entailed.

Lauder, whether consciously or not, is wholesaling pollyannaish humor in his songs and stories this season. He grows on one, and despite the length of time, does not pale his first favorable impression, but, contrarily, sends 'em away at the proper high pitch.

With America treating him (and Bill Morris) so nicely at the gate, Lauder seems to be flavoring his routine with considerable local color, such as Dixie songs, finally topping it off by leading the orchestra in "Star Spangled Banner" for the getaway.

Lauder does eight numbers, a baker's and a sailor's among them, with an old dour Scot completing the characterizations. The sure-fire "Roamin' in the Gloamin'" was a highlight, although his new ones are among the best he has ever done. They include "Love Makes the World a Merry-Go-Round," "Dixie Girls Are Good Enough for Me," "I Like My Old Home Town" and "I Know a Lassie Out in O-hi-o."

Lauder is a past master at showmanship, his deft manner of selling the saccharine sentiment proving exceptionally effective. When he announced his hopes to return next year a gallery god bellowed forth: "And you're always welcome."

The show opened with Fred Quintrelle conducting the overture. Gintaro, a clever Chinese juggler (New Acts), was followed by Mlle. La Bernicia, a versatile danseuse who did four numbers and clicked all the way. Her plastic ankle displayed was the highlight. Olga Morselli (New Acts). Gaudsmith Brothers, a vaudeville standard, scored chiefly on the well-trained canines' cleverness.

Following intermission, Margaret McKee resumed. The blonde whistler is best known through her Victor record work. She was also in last year's "Music Box Revue," and currently doubling from Keith's Hippodrome into the Lauder show, a somewhat unusual procedure. Miss McKee should find a better means of contrasting her blonde beauty through a sartorial color scheme other than the lemon idea displayed Monday. She is a "looker."

Came Sir Harry.

Considerable confusion obtained in certain sections of the house through the balcony seats and the orchestra tickets being of similar color, with the upstairs patrons being misdirected downstairs and causing confusion.

What may also be a new source of income is charging 25 cents a program; none free. But despite all this, looks like Lauder still is the favorite with the Scotch descendants and others not so Scotch. *Abel.*

PALACE

Ned Wayburn's "Honeymoon Cruise" (New Acts) turned out to be so fast a dancing and song episode they used good judgment in swinging it to close the show, but the shift necessitated some tall figuring. Allan Dinehart, with "The Meanest Man in the World," originally No. 3, was carried down to seventh, leaving Crafts and Haley to the spot and bringing Clarence Nordstrom up from among the later numbers to follow Marie Cahill's remarkable half-hour panic.

The regular Monday night customers were on hand in numbers sufficient to take up all the room the Palace has, and they came in the usual state of mind that makes them begin to enjoy themselves at the gate. In its new running order the show was a great vaudeville performance, running beyond 11:30, one turn short.

Loyal's Dogs is an aristocratic animal turn. It stands out for picturesque presentation in its class, with Alf W. Loyal in costume and the Mme. making an occasional smiling appearance. The acrobatic dog, making a long leap to a springboard and doing a back somersault in the air, is as startling a performance as anytthing the trainers have framed.

The Cosmopolitan Trio, two men and a woman doing the usual cycle of operatic numbers but giving them in a neat fashion, have been coming along for a month, and now reach the peak of vaudeville. The woman of the trio is different from the operatic singer. She is trim and young, for one thing, and she seems to enjoy singing, instead of unwillingly doing a favor, as hefty lyric sopranos do.

Crafts and Haley were No. 3 instead of No. 4, but they got first go at the comedy. Jack Haley didn't take a minute to get going with his boyish and cheerful "nut" stuff, and he held them to the finish. This youngster is developing a style that should carry him a long way. The act works out neatly, Haley's foolishments paving the way for Crafts' sentimental tenor ballads.

Marie Cahill occupied the star position in a regular field day. She did 30 minutes and left them clamoring after a couple of encores, a speech and another encore. The act has been revamped. It opens with a new bit before a special setting showing the Atlantic City boardwalk, there she trims a fresh young man. This gives place to a new version of the telephone routine, but changed now so that she is phoning her downstairs neighbor from the Palace "to please go to my flat and turn the gas off under the beans," a line of talk rich in matronly wisdom and wit. The sequel to the boardwalk takes place in Miss Cahill's hotel apartment, where the wise young man appears for further talk, and this runs into the former series of songs Miss Cahill introduced in musical comedy. She went through the whole list from "Bamboo Tree" to "Daisy Brown," and then begged off. Incidentally she wore some miraculous clothes, one being a tricky sample of clothes building.

It was no soft spot for Clarence Nordstrom to fall into, although he took hold of things courageously and won his way. A neat dancer and a capital manager of song numbers is this young man from musical comedy. He has an agreeable approach to his audience, and his two young assistants, Zella Maude and Alberta Nichols, help in the effect of quiet class entertainment.

After intermission came Allan Dinehart and Co. in the old sketch that wears so well. There is not another sketch in vaudeville that tells its comedy story any more crisply, nor an actor who gets his vehicle over more expertly.

Blanche Ring and Charles Winninger were next to closing, preceding the long Wayburn revue. They reproduce with some expansion some of the bits originally done in several shows. There was the picture studio bit, with Winninger introduced as the musician called to supply atmospheric melody for the picture star. Some of this is pretty crude burlesque, particularly with Winninger doing his German comedy character. They used their old song and trombone stuff for a capital low-comedy finish. Winninger is genuinely funny in his dialect character, and the pair revel through the number to its knockabout finish.

Speaking of clothes, Miss Ring wore a couple of eye-openers. The plain, straight white iridescent is the last word in evening frocks, and for the change she wore a scarlet dress tricked out in blue and set off by a string of big blue beads.

Then the Wayburn piece. Certainly the dressmaker's bill for this week's show must have looked heavy. *Rush.*

HIPPODROME

One of the most important factors in the Hip's vaudeville scheme under Keith direction is the house orchestra under the direction of Julius Lenzberg, who is aided by 19 men in the pit. Each Monday he starts routining the following week's show. Actual rehearsals, however, are held Monday morning as usual with other big time vaudeville houses. In addition to the regular pit assignment the intermission specialty by the orchestra is attracting attention. Monday night excerpts from the current "Music Box Revue" won good applause. Lenzberg did a bit of stepping about during the "strut" melody.

This week's bill is 60 per cent new in names from last week and the four holdovers out of the 10 acts were changed in routine save for Marcelle and his "talking seal." The Englishman has been anchored with the remarkable animal for four weeks and may remain longer. Before it opened the sea lion was billed "the talk of the town," rather a shrewd prediction.

The Hip got the attraction fresh off the boat and with the extended engagement in back of it the act should prove a sensational hit when Marcelle starts traveling the circuit. In addition to his talking and singing stunts the seal is a kissing bug. Good thing for Marcelle his "pal" doesn't get a hangover.

The central idea in back of the Hip shows—variety and flash—has impressed audiences that it is entertainment worth more than the money and that is true of the current show. The usual Monday night house was in, the lower floor being close to capacity with only a portion of the balcony tenanted and the gallery quite bare. The upper sections, however, are valuable at the week-ends when trade is always big.

There was perhaps more comedy in the show than usual. Harry Watson, Jr., and Lou Holtz were given important spots and in addition there were Poodles Hanneford, the Runaway Four and the comedy angle to the seal act. Watson has been seen recently with his comedy telephone in films ("The Great White Way") and, though quite familiar to vaudeville, the telephone bit and "Young Battling Kid Dugan" won much laughter. Down next to closing he scored distinctly.

Holtz was fifth, holding the same relative position in the first section. He recalled Eddie Cantor, not in style but material. Starting with a number that Cantor uses in his blackface specialty in "Kid Boots," he retailed the Coo Clucks story that Cantor is spilling in "Boots." Then there was a Yiddish business story that is going all around. The matter may not be exclusive with any particular player but cannot fail to attract attention through repetition and original usage. Holtz scored best with a topical number sung while he toyed with his phoney guitar. It came at the close and won him a flock of bows, which seemed to surprise him.

Albertina Rasch's "All-American Ballet," holding over from last week, made a very pretty sight closing intermission. It is a flash dancing combination for the house and is smartly billed. Margaret Petit's fawn dance coming ahead of Irving Yates' revue, with Josephine Lavoie and Lester Lane, was the most favorable break for Miss Lavoie's Oriental number. There is some similarity in the numbers and more so in the dressing, or undressing. Miss Lavoie and Lane make a promising dance team, both doing exceptional work. The Hippodrome dancing girls figured as an extra flash in the Yates turn, as also in Miss Rasch's ballet, the Hanneford act and the Czecho-Slovakian National Orchestra (New Acts).

Poodles and the Hanneford family, like the seal act, have been held over for four weeks to date. The Hanneford interlude was given a flash of the Hip's combination idea. Before the family routine started three baby elephants were put through their paces in the ring and the Hip girls, as Pierrettes, handspringed across the stage. After the bareback turn Poodles came out in "one," with an elephant doing a shimmy and the girls doing likewise. Poodles concluded with stepping to prove he is versatile. In the Hanneford act proper there was more family work and the total result was another good score.

Nellie and Sara Kouns were the class, closing intermission. The gifted sisters held over from last week and offered a changed routine. Their duetted "Charmant Oiseau" ("Brilliant Bird"), with one sister echoing off stage, charmed the house. What was carded as a request number came after the piano was rolled off. In full stage with churchly atmosphere, the Hip girls in choir attire paraded solemnly as the Misses Kouns, similarly invested, reappeared to sing an "Ave Maria."

The Runaway Four made a lot of number two. A hobo bit got the quartet well started and the width of the stage was especially adaptable for the finishing acrobatics.

"Canary Opera," a Hip combination, opened prettily. Joseph Belmont and Mary Fulton with the curiously singing canaries were a sight and sound flash. It is said that certain lights affect the singing proclivities of the birds. Towards the close Margaret McKee was lowered in a gilded cage. She immediately went into "one" for her bird imitations, well rewarded. Miss McKee was in the "Music Box Revue" last season. At present she is also in the Harry Lauder show and doubled up to the Hippodrome from the Manhattan. *Ibee.*

JEFFERSON

Edith Clasper headlined with her "Variety" dancing sketch, even if "The Times Square Daily" doesn't think so much of the idea of having "Variety's" first page as the drop in "one" before going to full stage; but the audience here liked the act tremendously, and the shadow dancing novelty went over as well here as ever.

Erich Phillip and Co. opened the vaude portion with a juggling and perch-work act that went over nicely, despite the woman and young boy in it fumbled a few tricks several times. That can be explained easily, in that the act is now; but there are numerous heavy applause cards in the balancing work which the understander does with the woman and another man. (New Acts.)

Harry and Denis DuFor did their familiar dancing and comedy act in the deuce spot, introducing several new gags, one or two of them going well. The act itself didn't create a rumpus, but filled the spot, and that's all.

On third, Paul Decker and Co., in the Edwin Burke sketch, "Doubt," were a decided hit, the comedy lines going strong, probably because this was the first real comedy of the evening and not because the lines in themselves were so hot. As the sketch progressed it grew better, and the trick finish of the wife who was framed by her husband to fool a friend who was trying to win some money by proving that she had mar-

(Continued on Page 30)

BILLS NEXT WEEK (FEB. 25)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from. The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Palace

Adelaide Bell Co
*Cook & Zardo
Elsie Janis Co
(Others to fill)

Keith's Hipp'drome

Runaway 4
Rastelli
O'H'lon & Z'mbouni
Lou Holtz
*Yates Revue
Wanzer & Palmer
(Others to fill)
2d half (28-2)
Finley & Hill
(Others to fill)

Proctor's 5th Ave.

2d half (21-24)
Wanzer & Palmer
Jack Donahue
C'ningham & H'nett
(Others to fill)
1st half (25-27)
Pisano & Landauer
The LeGrohs

"SITTIN' IN A CORNER"
1607 Broadway, New York City
See WINSLOW and RITTER
IRVING BERLIN, Inc.

*O Bartik Band
Marcelle & Seal
Albertana Rasch Co
Harry Watson Co
(One to fill)

Keith's Riverside

M'roy M'Neece & R
Robbie Gordone
Marga Waldron Co
Williams & Wolfus
Chas Cherry Co
N & S Kouns
(Others to fill

Keith's Royal

Breitbart
Malinda & Dade
Miss Teria
Holt & Leonard
Perez & Marguerite
John B Hymer Co
Watts & Hawley
(Two to fill)

Keith's Alhambra

Wade Booth
Just Out Knickers
Billy Hallen
Eva Tanguay
Gibson & Connelli
Luscano Bros
Montana
(Two to fill)

Moss' Broadway

Freda & Anthony
Cr'ford & Br'd'rick
U S Band
Kelium & O'Dare
(Others to fill)

Moss' Colusieum

J C Flippen
(Others to fill)
(Others to fill)

Proctor's 23rd St.

2d half (21-24)
Alf Ripon
Sweet Hearts
Moody & Duncan
Pisano & Landauer
(Two to fill)
1st half (25-27)
E & B Conrad
Current of Fun
(Others to fill)
2d half (28-2)
Musical Hunters
Eddie Carr Co
Hall & Shapiro
(Others to fill)

FAR ROCKAWAY

Columbia

2d half
J C Flippen
Sinclair & Gasper
(Others to fill)

BROOKLYN

Keith's Bushwick

Texas Comedy 4
Wilson Bros
Donovan & Lee
Russian Art Co
Frank Hunter Co
Pasquali Bros
*Bronner & Boyer
Dancing Dorans
(One to fill)

Keith's Orpheum

Irene Franklin
Wilfred Clarke Co
Harriet Rempel Co
Inglis & W'chester
Kikuta Japs

Starring in "The Gingham Girl"

JOE LAURIE, Jr.

Shubert Theatre, Philadelphia
Direction MAX HART

2d half
Pinto & Boyle
(Others to fill)

Keith's Fordham

Bensee & Baird
Sinclair & Gasper
(Others to fill)
2d half
Ed Lowry
Olsen & Johnson
(Others to fill)

Moss' Franklin

Pinto & Boyle
(Others to fill)
2d half
Lang & O'Neil
(Others to fill)

Keith's Hamilton

Blossom Heath Co
(Others to fill)
2d half
3 Flemming Sis
(Others to fill)

Keith's Jefferson

Olsen & Johnson
Skelly & Heit Rev
Dixie Four
Mme Hermann
Weber & Ridnor

Moss' Flatbush

2 Ghezzis
Frawley & Louise
Leah the Mystery
(Others to fill)

Keith's Greenpoint

2d half (21-24)
*Tekawas Japs
Ed Lowry
Dooley & Sales
Mme Hermann
(Two to fill)
1st half (25-27)
Willie Hale Co
(Others to fill)
2d half (28-2)
Bert Shepard
Wanzer & Palmer
(Others to fill)

Keith's Prospect

2d half (21-24)
Cavana 3
Fred Whitehouse

Bob & Peggy Valentine

"Artistic Hokum"

(Others to fill)
2d half
Blossom Heath Co
(Others to fill)

Keith's 81st St.

Lettie Atherton
Brecker's Bears
(Others to fill)

Moss' Regent

Lang & O'Neal
(Others to fill)
2d half
Bensee & Baird
(Others to fill)

Proctor's 125th St.

2d half (21-24)
Great Johnson
Kate Elinore Co
Combo & Nevins
(Others to fill)
1st half (25-27)
Roy & Arthur
Eddie Carr Co
(Others to fill)
2d half (28-2)
Toto
Travers & Douglas
Krafts & LaMont
Lang & O'Neal
U S Jazz Band
1st half (25-27)
3 Rounders
(Others to fill
2d half (28-2)
*Jane Green Co
(Others to fill)

Moss' Rivera

Ed Lowry
2 Flemming Sis
2d half
Maureen Englin
(Others to fill)

ALBANY

Proctor's

Bellis Duo
Reynolds & White
Ray Spankler Co
York & King
2d half
Murray & Allen
Weston & Elaine
(Two to fill)

HERBERT JOSEPH

ASHLEY-DORNEY and CO.

Keith Circuit, 1924
HUGHES & MANWARING, Reps.

E & B Conrad
Current & of Fun
(Others to fill)

Proctor's 58th St.

2d half (21-24)
Golden & Rule
O'Meara & Landis
Thos J Ryan Co
Dixie Hamilton
H Clark & Band
(One to fill)
1st half (25-27)
Toto

ALLENTOWN, PA.

Orpheum

Grace Hayes
Van Arman's Mins
2d half
Dwyer & Orma
Billy Arlington Co
Pearson N'port & P
W'man & C'panion
(One to fill)

AMSTERD'M, N. Y.

Rialto

Meredith & Snooper
4 Horsemen
(Two to fill)
2d half
Herras & Wills

BUFFALO

Shea's

Russ LeVan & Pete
Susan Tompkins

JACK MANNING

TOOK THE 50,000 WEEKS

Kay Spangler Co
(Two to fill)

ASBURY PARK

Broadway

Gillette & Ray
Owens & Kelly
Pressler & Klaiss
(Two to fill)
2d half
Kessler & Morgan
Harry Breen
Syncopated 7
(Two to fill)

ATLANTA

Lyric

(Birmingham split)
1st half
Blair & Pennington
Pollard
Wilton Ross Co
Patricola
J & E Mitchell

BALTIMORE

Maryland

Anderson & Yvel
Perone & Oliver
Friend In Need
Al Wohlman
Roye & Mayo
Williams & Keane
Ella Shields
Ward & Van
Hannaford Family

BANGOR, ME.

Bijou

Lawton
Campbell & Estner
Monroe & Mae
Farnell & Florence
*Princess C C Toy
2d half
Physical Culture
Harrison & Darling
Brady & Mahoney
Dancing Kennedys
Jack Kennedy Co

BATON ROUGE

Columbia

(Shreveport split)
1st half
The Braminos
F & O Walters
Cupid Closeups
Burns & Lynn
Hickey & Hart Rev

BINGHAMTON

Binghamton

3 Reddingtons
P & E Ross
Mack & Velmar
Irving Edwards
Hong Kong Follies
2d half
Leland & Shannon
Bert Levey
Ross & Roma
(Two to fill)

BIRMINGHAM

Lyric

Rae & Emma Dean
Fritzi Scheff
Jack Benny
Niobe

CAMDEN, N. J.

Tower's

McRae & Clegg
Orren & Drew
Byron & Haig
Marino & Martin
Stevens L'joy Rev
2d half
Enoz Frasere
Polly Moran
Farrell Taylor 3
B & E Gorman
Bostock's School

CANTON, O.

Lyceum

Rosaires
Lytell & Fant
4 Diamonds
C & M Cleveland
Fitchs Minstrels

CARBONDALE

Irwin

Hill & Quinnell
Marcus & Burr
(Others to fill)
2d half
Rich Hayes
*A & A Shirley
Bway Kiddie Rev
(Two to fill)

CH'RLEST'N, W.V.

Kearse

Retlaw
Mme Besson Co
Cleveland & D'wrey
The Enchanters
Johnny Clark Co
2d half
Cook & Valdere
Nick Cogley
James Thornton
The Enchanters
(One to fill)

CHESTER, PA.

Adgement

Seville & Phillips
Morris & Flynn
O'Connor & Hutton
Darney Gilmore Co
Frank Richardson
For Pity Sake
2d half
Beasie Clifford
Boudini & Bernard
*Cotter & Boulden
Dugan & Raymond
Kramer & Griffon
Kismet Sis Co

CINCINNATI

B. F. Keith's

Mckay & Ardine
Wee Geo Wood
Georges DuFranne
Clayton & Edwards
Ted Lorraine
Tex McLeod

"SITTIN' IN A CORNER"

WHEN IN CINCINNATI SEE
CLIFF BURNS, 707 Lyric Theatre
IRVING BERLIN, Inc.

(Atlanta split)
1st half
Melrose & Brooks
Gehan & Garretson
E E Ford
Claudius & Scarlet
Stepping Fools

BOSTON

B. F. Keith's

Singer's Midgets
Lew Brice
Clark & Bergman
Rita Gould
Ross & Edwards
Will Morris
(Two to fill)

Boston

Moore & Mitchell
Kimball & Goman
Petrograd Co
Allen & Canfield
Casson Bros & M

Gordon's Olympia

(Scollay Sq.)
Grace Ayre & Billy
K'nedy & Peterson
Shadow & McNeil
Zelda Bros

Palace

The Reuters
Block & Dunlop
Adair & Braham

"SITTIN' IN A CORNER"

WHEN IN BOSTON SEE
ARCHIE LLOYD, 180 Tremont Street
IRVING BERLIN, Inc.

*Poss Jones Co
Ward & Hart
Webb's Ent'tainers

Gordon's Olympia

(Washington St.)
Frank Wilson
Pilcer & Douglas
Elaine & Marshall
Choy Ling Hee Tr
(One to fill)

BROCKTON

Strand

*Mlle Lyda & R
Fowler & Mack
M'dleton & Sp'myer
Shone & Squires
Wheeler 3
2d half
Zolaya
Leon & Mitzi
(Others to fill)
Power's Elephants
Allman & Harvey
Will Kennedy
Nick Cogley Co
Mildred Rogers Co
2d half
Gilbert & May
Mme Besson Co
Cleveland & D'wey
(One to fill)

CLEVELAND

Palace

Torcat's Roosters
LeRoy Bros
Rooney & Bent Rev
Mr & Mrs J Barry
Rogers & Allen
Dainty Marie
Elm City 4

105th St.

Bouncer's Circus
Nash & O'Donnell
Fleurette Joeffris
Ross & Moon Rev
Harry Hines

"SITTIN' IN A CORNER"

WHEN IN CLEVELAND SEE
PHIL JULIUS, Savoy Hotel
IRVING BERLIN, Inc.

Ibach's Band

Hippodrome

Herbert Bolt 3
Reynolds & Walsh
Lee & Cranston
Coulter & Rose
Dancing Shoes
Chas Wilson Co
Ch Blue Cloud Co

COLUMBUS

B. F. Keith's

Carson & Kane
Alice Morley
McWaters & Tyson
A & M Havel Rev
Duci de Kerekjarto
Fern & Marie
Burns Bros

DAYTON

B. F. Keith's

3 Arnims
Howard & White
Jack LaVier
Bekefi's Thea Gro
2d half
Gene Morgan
(Others to fill)

GERMANT'N, PA.

Orpheum

Lloyd Nevada Co
Meehan & Newman
Walter Law Co
Pert Kelton
Bostock's School
2d half
Geo Moore
Tivoli & LeVere
Dilly Dale Co
Marino & Martin
Breen Family

GRAND RAPIDS

Empress

Mae Frances
Conlin & Glass
A'mstr'ng & Phelps
Alan Brooks Co
Carnival of Venice
Harry Jolson Co

B. F. KEITH'S HIPPODROME WEEK OF FEB. 25
MIACAHUA
WORLD'S GREATEST LADY WIRE ARTISTE; USES NO BALANCING POLE OR UMBRELLA
DIRECTION ALF. T. WILTON

(Two to fill)
2d half
*Ontario Two
Margie Coate
Hodge & Lowell
Berrens & Foster
Bayes & Speck
Jimmie Carr Band

GREENSBURG

Strand

Phondell 4
Leddy & Leddy
Canter & Duvall
Bob Murphy and
Rubeville

"SITTIN' IN A CORNER"

WHEN IN DETROIT SEE
FRED KRAMER, Frontenac Hotel, 42 Monroe St.
IRVING BERLIN, Inc.

DETROIT

Temple

White & Puck
Wilkie Bard Co
M'C'nell & Simpson
Jean Schwiller
Gulifoyle & Lange
Bill Dooley Co
(Two to fill)

EASTON, PA.

Able O. H.

Dwyer & Orma
Billy Arlington Co
Pearson N'port & P
W'man & C'panion
(One to fill)
2d half
Grace Hayes
Van Armin's Mins

ELMIRA, N. Y.

Majestic

Adams & Th'pson S
Raymond & Royce
2d half
Genaro Girls
Flo Raffles
(Others to fill)

HARRISBURG

Majestic

Clifford & Bailey
Merton Mystery
Val Harris Co
*Harriet Naurot Co
2d half
Jos Fejer Orch
Mel Klee
John Olms Co
(Two to fill)

HAMILTON, CAN.

Lyric

Barber & Jackson
Ethel McDonough
Hurst & Vogt
A & F Stedman
Gus Fowler
Snell & Vernon
Bohemian Life

Where Personal Interest Insures Individual Attention to Your Problems
THE FALLY MARKUS VAUDEVILLE AGENCY
1547 Broadway New York City
Phone CHICKERING 5410

Great Lester
Morley & Anger
B Barton's Rev
Philson Duncan & J

CLARKSBURG

Robinson-Grand

Johnny Clark Co
Fred LaReine Co
(One to fill)
2d half
Gertie Falls Co
Robinson & Pierce
Mercedes
(One to fill)

ERIE, PA.

Colonial

Lorner Girls
Quixie 4
Nixon & Sans
Gus Edwards Rev
(Others to fill)

FALL RIVER

Empire

3 Golfers
M'dock & K'nedy S

HAVE'HILL, MASS

Colonial

Four Pals
Hardy Stout & F
Shone & Squires
Hughes & Burke

HAZELTON, PA.

Feeley's

2d half
Plaza Bros
F & M Dale
Baker & Rogers
Dance Carnival

HOLYOKE, MASS.

Victory

Dixon & O'Brien
Miller & Fears
Frank Mullane Co

SEYMOUR JAMES
MIDNITE STRUTTER
Featured with
PLANTATION DAYS
Pantages Tour

Helen Keller
Shuffle Along 4
Dan Coleman Co
Brown & LaVelle

FITCHB'G, MASS.

Lyric

Ann Gold
Gordon & Day
*G & M Enos
Silver & Ross
(One to fill)
Joe Stanley Co
Flying Howards
2d half
Russell & Hayes
Scholder Sis
Herbert & Neeley
(Two to fill)

INDIANAPOLIS

B. F. Keith's

Morris & Campbell
Leviathan Orch
Bob Hall
Ned Norworth
Florence Brady
Royal Gascoignes
(Others to fill)

Palace

Anderson & Burt
Edwin George
(Others to fill)
2d half
*Bolger & Norman
Emily Darrell
(Others to fill)

JACKSONVILLE

Arcade

(Same bill plays Savannah 2d half)
1st half
J & J Gibson
V & E Stanton
(One to fill)
2d half
Pierlert & Scofield
Duval & Symonds
P J White Co
Willie Solar
(One to fill)

McKEESPORT, PA.

Hippodrome

2d half
Phondell Four
Canter & Duvall
Leffingwell & Leon
Leddy & Leddy
Rubeville

MOBILE

Lyric

(New Orleans split)

JACK POWELL SEXTETTE

"WATCH THE DRUMS"
Keith Circuit

Uintah Masterman
Eadie & Ramsden
Jean Barrios
B Batchellor's Rev
2d half
Cliff Jordan
Bobby Dale & Sis
Henry Regal Co
Claudia Coleman
Barrie Oliver Rev

JERSEY CITY

State

2d half (21-24)
Ferry Corwey
Hall & Shapiro
Hackett & Delmar
(Others to fill)
1st half (25-27)
Will Mahoney
(Others to fill)
2d half (28-2)
Ethel Hopkins
Rob'son's Elephants
(Others to fill)

LANCASTER, PA.

Colonial

Mel Klee
Gown Shop
(Others to fill)
2d half
Shaw's Dogs
*Hyams & Evans
Bluebird Rev
T & B Healy
Syncopated Toes

LAWRENCE

Empire

P J White Co
Willie Solar
Ernie Golden Bd
Duval & Symonds
(One to fill)
2d half
Jules Fuerst
Annette
Beaumont Sis
V & E Stanton
Ann Francis Co

LEWISTON ME

Music Hall

Miss Physical Cult'e
Harrison & Darling
Brady & Mahoney
Dancing Kennedys
Jack Kennedy Co
2d half
Lawton
Campbell & Esther
Monroe & Mae
Farnell & Florence
*Princess C C Toy

LONG BRANCH

Main Street

Kessler & Morgan
Harry Breen
Syncopated Seven
(Two to fill)
2d half
Gillette & Ray
Owens & Kelly
1st half
Moore & Arnold
James H Cullen
Morning Glories
King & Beatty
Hughes & Debrow

MT. VERNON, N Y

Proctor's

2d half (21-24)
Jack Hanley
Masters & Grace
Maryland Singers
Harry Breen
Bobby Folsom
(One to fill)
1st half (25-27)
Lesson for Wives
Jane Green Co
(Others to fill)
2d half (28-2)
LeGrohs
Fisher & Gilmore
(Others to fill)

MONTREAL

Imperial

(Sunday opening)
Marion Murray Co
4 Rubini Sis
Harry Lamore Co
Schwartz & Clifford
Walters & Walters
Furman & Evans

Princess

(Sunday opening)
Sultan
Sargent & Marvin
4 Camerons
Frankie Heath
Harry Carroll Rev
Yorke & Lord
Rock & Rector

NANTICOKE, PA.

State

Rich Hayes
*A & A Shirley
B'way Kiddie Rev
Esmonde & Grant
(One to fill)
2d half
Hill & Quinnell
Marcus & Burr
(Others to fill)

NASHVILLE

Princess

(Same 1st half bill plays Chattanooga 2d half)
1st half
Selbini & Grovini
Will J Ward
Billy Miller Co
Sulley & Thomas
Salon Singers
2d half
Larimer & Hudson
Zelda Santley
Berrick & Hart
Bowman Bros
Oakes Delour & M

MEDLEY and DUPREY

ORIGINATORS OF
Breakaway Phonograph and Peanut Bit.
Direction: JOHN BENTLEY

Pressler & Klaiss
(Two to fill)

LOUISVILLE, KY.

National

*Bolger & Norman

NEWARK, N. J.

Proctor's

Mr & Mrs Hamil'n
Grace LaRue
Dooley & Sales
Amac
(Others to fill)

NEW BEDFORD

Olympia

B & E Coll
Eugene Emmett Co
Zeleya
Leon & Mitzi
Mazette Lewis Co
2d half
*Mlle Lyda & R
Fowler & Mack
Mavourneen
Dameral & Vail
Wheeler Trio

NEW BRUNSWICK

State

Boland & Knight
Pietro
*Doc Dink & Davis
Shelly Holgren Co
2d half
Larry Reilly
Reed & Termini
Emily Darrell
(Others to fill)
2d half
Anderson & Burt
Edwin George
(Others to fill)

LOWELL

B. F. Keith's

NOLAN LEARY

with HELEN KEITH JOHNSTONE
in "YES MEANS NO"

C & F Usher
Jarvis & Harrison
Billy Glason
Binns & Grill
Helen Stover
R & B Brill

LYNN, MASS.

Olympia

Musical Hunters
Dameral & Vail
Four Pals
(One to fill)
2d half
B & E Coll
Eugene Emmett Co
Sully & Hall
(One to fill)

MANCHESTER

Palace

Jules Fuerst
Annette
Beaumont Sis
(Two to fill)

NEW ORLEANS

Palace

(Mobile split)
1st half
Tokio
Gertrude Barnes
B Rhodes & Girls
Spencer & Williams
Monroe & Grant

NORRISTOWN, PA

Garrick

2d half
*Frank Jerome & E
Cosmopolitan Trio
Barney Gilmore Co
B Anderson & Pony

NORFOLK

Academy

(Richmond split)
1st half
Newell & Most
Fay & Weston Rev
(Others to fill)

OTTAWA, CAN.

Franklin

William Sisto
Simpson & Dean
Carter & Cornish
Schictles Marion'tes
(Two to fill)

PATERSON, N. J.

Majestic

2d half (21-24)
Marion Martin Co
Dick Ryan
Hal Johnson Co
Fisher & Gilmore
(Two to fill)
1st half (25-27)
Stan Stanley Co
(Others to fill)
2d half (28-2)
Will Hale & Bro
(Others to fill)

PAWTUCKET, R. I.

State

Naomi & Her Boys
Bronson & Rennie
Pierlert & Scofie'd
*Smith & Durelle
*Norton & Brower
2d half
Berninivi Bros
Westhold's Ship
*G & M Enos
Reed & Ray
*Lester & Stuart

PHILADELPHIA

B. F. Keith's

5 Bolasis
Flo Hobson
Bird Milliman
Gordon & Schubert
Wm Penn
Hector
Ruddell & Dunigan
Pierce & Ryan
Barbette & Band
2d half
Adams & Lillian
Coscia & Verdi
(Two to fill)

PITTSBURGH

Harris

Paul Mix
Fox & Mack
Jack Hughes Duo
Laddie & Doreen
Edith Helena
Johnny's New Car
Ed Morton
The Castillians

Davis

Towers & D'H'rtyes
Avon Comedy 4
Nan Halperin
Brown & Whitt'ker
Combo & Nevins
Charlasi Family
(Two to fill)

PITTSFIELD

Palace

Senna & Dean
Smith & Strong
Four Ortons
Georgia Howard
(One to fill)
2d half
Vanity Shop
Ree
Flying Howards
*J & E Van
Casa & Lehn

PORTLAND, ME.

B. F. Keith's

R'nolds & Donegan
Hyman & Mann
Healy & Cross

JESSE FRANCINE
BLOCK and DUNLAP

Edith Clasper Co
Davis & Darnell
Eddie Leonard Co

Alhambra

Boudini & Bernard
*Maud Allen & G
(Two to fill)
2d half
Kennedy & Kramer
Tom Mahoney
(Two to fill)

Allegheny

Rose Ellis & Rose
Cosmopolitan Trio
Dugan & Raymond
Dunbar & Turner
Princess Wahletka
2d half
Lloyd Nevada Co
Meehan & Newman
Princess Wahletka
Youth
(One to fill)

Broadway

Geo Moore
Gomez 3
Carlisle & Lamai
*Kuschke

PROVIDENCE, R.I.

E. F. Albee

Dancing McDonalds
Moran & Mack
Kelly & B'mingham
Scanlon Denno & S
Russell Carr
Dooley & Ames

POTTSVILLE, PA.

Hippodrome

Kennedy & Kramer
Adams & Lillian
Chas Norn Co
Jos Darcy
Four Madcaps
2d half
Johnson & Baker
Fiske & Fallon
Thornton & Squires
Dunbar & Turner
(One to fill)

"SITTIN' IN A CORNER"

WHEN IN PHILADELPHIA SEE
HARRY PEARSON, 1228 Market Street
IRVING BERLIN, Inc.

Fiske & Fallon
Bevan & Flint
Mosconi Bros
2d half
Karnos Circus
Nell O'Connell
Mack & Stanton
Four Madcaps

Cross Keys

Enoz Frasore
B & E Gorman
Thornton & Squires
Polly Moran
Youth
2d half
El Cleve
Orren & Drew
Jos Darcy
Mosconi Family
*Maude Allen & G

Globe

Summers Duo
Jack McAuliffe
Fred Lindsay
Tango Shoes
Franklyn Charles C
M & A Clark
Mrs R Valentino Co

RALEIGH, N. C.

Auditorium

(Augusta split)
1st half
Ball Geiger & B
Moroy & Corvin
Mann & Strong
Warren & O'Brien
Elrey Sis

READING, PA.

Rajah

Johnson & Baker
Hymans & Evans
Bluebird Revue
T & B Healy
Syncopated Toes
2d half
Hector
Gown Shop
(Others to fill)

RICHMOND, VA.

Lyric

(Norfolk split)
1st half
Lohse & Sterling
L & M Wilson

SID BESSIE

TRACEY & HAYES

Specialty Dancers with "The Gingham Girl," Lyric, Philadelphia

Lloyd & Goode
Howard & Ross

Grand O H

Anderson & Pony
Nell O'Connell
Billy Dale Co
Mack & Stanton
Breen Family
2d half
McRae & Clegg
Ruddell & Dunigan
Walter Law Co
Devan & Flint
Stevens Lovejoy R

Keystone

Bessie Clifford
Harry Holbrook
Arthur Devoy Co
El Cleve
(One to fill)
2d half
Migonette Kokin Co
Schaefer Weyman
Barbette & Band
(Two to fill)
Bway Hits & Bits
(One to fill)
Billy Beard

ROANOKE, VA.

Roanoke

(Same 1st half bill plays Winston Salem 2d half)
1st half
Heller & Reilly
Marvel & Faye
D D H?
(Two to fill)
2d half
J & J Walton
Bison City 4
Cortnell & Harris
(Two to fill)

ROCHESTER

Temple

Griffin Twins
Bernard & Garry
O'Donnell & Blair

BILLY EVYLEEN

PURCELLA and RAMSAY

Nixon

Mignonette Kokin
Tom Mahoney
Schaefer W'y'n & C
Hal Nixon Co
Karnos Circus
2d half
Rose Ellis & Rose
Harry Holbrook
Pert Kelton
J Gilden Co
Marcel & Seal
Joe Browning
Ben Bernie Band

SALEM, MASS.

Federal

Mavourneen
Sully & Hall
Hughes & Burke
(One to fill)

2d half
Middleton & Spell'r
Eddie Nelson
Mazette Lewis Co
(One to fill)

SCHENECTADY
Proctor's
Herras & Wills
Billy Smythe Co
Rome & Dunn
(One to fill)
2d half
Four Horsemen
(Others to fill)

SHENANDOAH PA
Strand
1st half
*Plaza Bros
F & M Dale
Baker & Rogers
Dance Carnival

STEUBENVILLE
Victoria
2d half
The Tomlins

1st half (25-27)
Masters & Grace
Robinson's Eleph'ts
Hall & Shapiro
(Others to fill)
2d half (28-2)
Pisano & Landauer
Will Mahoney
(Others to fill)

UTICA, N. Y.
Colonial
Ethel Hopkins
B'way Choir
Moore & Freed
(Two to fill)
2d half
Sharron J Stevens
Lazar & Dale
Frances Kennedy
Coll Sis
*Louis London

WASHINGTON
B. F. Keith's
Jack Donahue
R E Ball & Bro
Vincent Lopez Orch

BEN ROCKE
Specially Designed Ready to Wear
CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

Annette Dare
Grey & Byron
(One to fill)

SYRACUSE
B. F. Keith's
4 Adionas
Laura Ormsbee Co
Lew Seymour Co
The Crow
Crafts & Haley
Rae Samuels
Fort'nello & C'lino
Proctor's
McDonald Trio
Newport Stirk & P
Bert Levey Co
Mildred Parker
A & D Lester
Max Ford's Step'rs
2d half
Irving Edwards
The Lameys
P & E Ross
Foley & LaGour
Hong Kong Follies
(One to fill)

TAMPA, FLA.
Victory
(25-26)
(Same bill plays St. Petersburg 27-28; Lakeland, 29; Orlando, 30)
Cervo & Moro
Alex'der & Fields
Thea Alba
Bloom & Sher
Stafford & Louise

TRENTON, N. J.
Capitol
Shaw's Dogs
Coscia & Verdi
Hegeman's Band
(One to fill)
2d half
Roland & Knight
*Doc Dink & Davis
Shelly Holgren Co
(One to fill)

TOLEDO
B. F. Keith's
*Ontario Two
Margie Coate
Hodge & Lowell

Shaw & Lee
Rath Bros
Shelden Fair & H
Camilla's Birds
Cosmos
*Mike Carmen & M
Mohr & Eldridge
Bobby Adams Co
Vokes & Don
Holland & O'Don
Trip to Hitland

WATERTOWN
Olympic
Lazar & Dale
Louis London
Sharron Stevens Co
Frances Kennedy
2d half
Ethel Hopkins
Moore & Freed
(Two to fill)

WHEELING W VA
Victoria
The Tomlins
Gilbert & May
Carmody Dancers
Jarrow
2d half
Mildred Rogers Co
Rose & Thorne
Miss Teria
(One to fill)

WILMINGTON
Aldine
Frank Shields
*Frank Jerome & E
Farrell Taylor Trio
Kramer & Griffen
Kismed Sisters Co
2d half
Morris & Flynn
O'Conner & Hutton
For Pity Sake
Frank Richardson
Seville & Phillips

WOONSOCKET
Bijou
Casa & Lehn
Bernivici Bros
Westhold's Ship
*Lester & Stuart
*Reed & Ray
2d half
Bronson & Rennie

A glutton for punishment is a letter carrier playing golf for exercise

HELEN BIRMINGHAM
(KELLY and BIRMINGHAM)
Per Mgr. HARRY CHARLES GREENE

Berrens & Foster
Bayes & Speck
Jimmie Carr Band
2d half
3 Arnims
Howard & White
Jack LaVier
Bekefi's Thea Gro
(Two to fill)

TORONTO
Shea's
The Seebacks
H & G Ellsworth
Jane Dillon
Chain & Archer
Frank Crummit
Geo LeMaire Co
Julia Sanderson
Selbin & Albert

TROY, N. Y.
Proctor's
Camille Trio
Leyland & Shannon
Weston & Elaine
Brown & Sedonia
Murray & Allen
2d half
Ishikawa Bros
Billy Smith Co
Mack & Velmar
Green & LaFell
(One to fill)

UNION HILL, N. J.
Capitol
2d half (21-24)
McRae & Clegg
Pinto & Boyle
(Others to fill)

Naomi & Boys
*Smith & Durelle
*Norton & Brower
(One to fill)

YONKERS, N. Y.
Proctor's
2d half (21-24)
Willie Hale & Bro
Singer Sis
Victor Moore Co
(Others to fill)
1st half (25-27)
Bert Sheperd Co
Fisher & Gilmore
(Others to fill)
2d half (28-2)
Crescent Orch
(Others to fill)

YORK, PA.
Opera House
Jos Fejer & Orch
(Two to fill)
2d half
Clifford & Bailey
Merton Mystery
Val Harris Co
*Harriet Naurot Co

YOUNGSTOWN
Hippodrome
Genaro Girls
Pagana
Rose & Thorne
Alice in Toyland
2d half
H & L Ziegler
Viviani Jackson Co
Frosini
(One to fill)

POLI CIRCUIT

BRIDGEPORT
Poli's
Dedio's Circus
Marie McConnell
Patton & Marks
Daley & Healy
(One to fill)
2d half
H & K Sutton
Baby Edna Keir
(Others to fill)
Palace
The Lumars
Juggleland
Sallee & Rogers
Yerks Flotilla Orch
(Two to fill)

2d half
Jack Powell
Paul Decker Co
Ruth Budd
Robey & Gould
(One to fill)

HARTFORD
Capitol
Wright & Gayman
Roger Williams
Fred Harrison Co
Waco Four
Baby Edna Keir Co
Robey & Gould
Harry Downing Co
2d half
The Lumars

SAM EDDIE
GOULD and RASH
"THE TWO-MAN QUARTETTE"

Bingham & Meyers
Yerks Flotilla Orch
Daley & Healy
Cheyenne Days
(Two to fill)

MERIDEN, CONN.
Poli's
Thelma
Tivoli & LaVero
Jack Powell's 6
(Two to fill)
2d half
Dedio's Circus
Marie McConnell
Juggleland
Salle & Rogers
Springtime Revue

SCRANTON, PA.
Poli's
(Wilkes-Barre split)
1st half
Garoinetti Bros
Fries & Wilson
Liddell & Gibson
Teddy Claire Co
(One to fill)

SPRINGFIELD
Palace
Frank Reckless Co
Bill Utah
Dorothy Barnett Co
Elinore & Williams
Three Arnauts
2d half
Gangler's Dogs
Marie Allyn Co
Billy House Co
Foley & La Tour Co

Mlle Delirio's Co

WATERBURY
Palace
H & K Sutton
Bingham & Meyers
Ruth Budd
Springtime Revue
Swor & Conroy
Cheyenne Days
(One to fill)
2d half
Wright & Gayman
Roger Williams
Freed Harrison Co
Patton & Marks
Harry Downing Co
(One to fill)

WILKES-BARRE
Poli's
(Scranton split)
1st half
Flying Henrys
Loney Haskell
Very Good Eddie
Williams & Taylor
Dance Creations

WORCESTER
Poli's
Gangler's Dogs
Marie Allyn Co
Billy House
Foley & La Tour
Mlle Delirio's Co
2d half
Frank Reckless Co
Bill Utah
Dorothy Barnett Co
Elinore & Williams
Three Arnauts

CHICAGO KEITH CIRCUIT

BATTLE CREEK
Bijou
Goss & Barrows
Jason & Harrigan
Gene Oliver Trio
Thomas Saxotette
(One to fill)

DETROIT
La Salle Gardens
O K Legal
J R Johnson
Birds of Paradise
Alex'der & Elmore
Marion Gibney
2d half
Gilded Cage
Cassler & Beasley 2

LOUISVILLE
National
2d half
Trennell Trio
Ed George
Anderson & Burt
Bulger & Norman

MARION
Grand
2d half
Clavin & O'Connor
Birds of Paradise
Coley & Jaxon
(Two to fill)

MIDDLETON
Grand
Follis Sis

EDDIE BORDEN

Primrose Minstrels
(Two to fill)

INDIANAPOLIS
Palace
Trenelle Trio
Ed George
Bolger & Norman
Anderson & Burt
(One to fill)

KALAMAZOO
Regent
Goss & Barrows
E Hastings Girls
Gardel & Pryor Co
(Two to fill)

LIMA, O.
Faurot O. H.
2d half
Swain's Animals
Geo Mack
Ben Marks Co
4 Bellhops
(One to fill)

LEXINGTON
Ben Ali
Medini Trio
Joe Bennett
Barto & Clark
Nelson Waring
Walsh & Ellis
Alex Bros & E

Walter J Hill Co
Geo Mack
Wilbur & Adams'

PORT HURON
Majestic
Morgan Wooley Co
Jason Harrigan
Peters & LeBuff
Eugene LaBlanc
2d half
O K Legal
Birdie Kramer
Stratford 4
(One to fill)

SARNALA
Imperial
Marion Gibney
Tackman & Ruth
Gordon's Dogs

WINDSOR, CAN.
Capitol
Gordon's Dogs
Tackman & Ruth
Birdie Kramer
Primrose Minstrels
(One to fill)
2d half
Peters & LeBuff
Eugenie LeBlanc
Alex'der & Elmore
(Two to fill)

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Belle Baker
Fables of 1924
R Roberts Co
Hall Erminie & B
Klein Bros
Russell & Pierce
Sully & Houghton
(One to fill)
State-Lake
(Sunday opening)
DeLyle Alda
Trixie Friganza
Wills & Robins
Moss & Frye
5 Petleys
Allyn Mann & Co
Janet Adair
Lambert & Fish
(One to fill)

(One to fill)

DENVER
Orpheum
(Sunday opening)
Benny Leonard
Splendid & Partner
Stone & Hayes
Herman Timberg
Morton & Glass
Valda
(Two to fill)

DES MOINES, IA.
Orpheum
Inez Courtney Co
C'pliments of S'son
Lucas & Inez
McLaughlin & E
Orth & Cody
Danny Duggan

"SITTIN' IN A CORNER"
WHEN IN CHICAGO, ILL., SEE WALTER DONAVAN, 119 N. Clark St.
IRVING BERLIN, Inc.

CEDAR RAPIDS
Majestic
Manilla Bros
Lane & Harper
Show Off
Ward Bros
Allen Taylor & B
2d half
Stewart Sis
White Sis
Yong Wong Co
(Two to fill)

DAVENPORT, IA.
Columbia
White Sis
Stewart Sis
Kranz & White
Yong Wong Co
(Two to fill)
2d half
Victoria & Dupree
Regan & Curliss
Lane & Harper
The Show Off
Deagon & Mack

KANSAS CITY
Main Street
(Sunday opening)
Uncle Tom's Cabin
Dancing Wild
Hugh Johnson
Carl Emmy's Pets
Dem'rest & Collette
(One to fill)
Orpheum
Nora Bayes
Henry Santrey Co
H & A Seymour
Charles Harrison
Zuhn & Dreis
Fink's Mules
(One to fill)

LOS ANGELES
Hill Street
Newhoff & Phelps
Johnny Burke
Martinet & Crow

3 Whirlwinds
Holmes & LaVere
Adelphi Sisters
(One to fill)
Orpheum
McIntyre & Heath
Bert Baker
Frank Devoe
R & W Roberts
Bruce Bairnsfather
Barr Twins
Jack Osterman
Sylvia Clark

Rin Tin Tin
6 Kirksmith Sis
Orpheum
(Sunday opening)
Cansinos
Lewis & Dody
Janet of France
Chic Sales
Wood & Wyde
George MacFarlane
5 Avalons
(Two to fill)

"SITTIN' IN A CORNER"
WHEN IN LOS ANGELES SEE CHARLIE MELSON, 417 West 5th Street
IRVING BERLIN, Inc.

MILWAUKEE
Palace
(Sunday opening)
50 M from Bway
Kronas
Seed & Austin
Hawthorne & Cook
Elsa Ruegger
4 Aces
(One to fill)

MINNEAPOLIS
Hennepin
(Sunday opening)
Dezso Retter

ST. LOUIS
Orpheum
(Sunday opening)
Howard & Clark
Son Dodger
Charles Purcell
Lydell & Macy
Bill Robinson
Begee & Qupee
Jack George 3
Clown Seal
Rialto
(Sunday opening)
Owen McGiveney

GREATEST HARMONY SONG OF THE SEASON
"IN THE EVENING"
by WALTER DONALDSON
SHAPIRO, BERNSTEIN & CO.
MUSIC PUBLISHERS.

Harry Delf
Jean Granese
Harry Green
May Wirth
Gattison Jones Co
Leavitt & Lockw'd
(One to fill)

NEW ORLEANS
Orpheum
(Sunday opening)
Sophie Tucker
Harry Holman
Kerr & Weston
Joseph K Watson
Katherine Sinclair
Lime 3
*Mahon & Charlot

OAKLAND
Orpheum
(Sunday opening)
Frances White
Shattuck & O'Neil
Jackie & Billie
Arnaut Bros
Senator Ford
Tanarakis
(One to fill)

OMAHA, NEB.
Orpheum
(Sunday opening)
The Arleys
George Lyons
World Make B'lieve
Sarah Padden Co
Mary Haynes
Jack Wilson
Alba Tiberio

PORTLAND, ORE.
Orpheum
Wellington Cross

Ray Hughes & Pam
The Wager
Dotson
Miller & Mack
Al K Hall

ST. PAUL
Orpheum
(Sunday opening)
Carlton & Balew
Ernest Hiatt
Ryan & Leo
Stoddard's Band
Reveries
Enid Markey
(Two to fill)

SEATTLE
Orpheum
(Sunday opening)
Frank Farnum
Clemens Belling
Ernest R Ball
Remos
Tabor & Green
Raymond Bond Co
Murray & Oakland

SIOUX CITY, IA.
Orpheum
Strobel & Mertens
Friscoe
Thank You Doctor
Kramer & Boyle
Gretta Ardine Co
(One to fill)
2d half
Hayden & Atwood
Allen Taylor & B
Harry Conley Co
Jack Rose
Ling Foo Troupe
(One to fill)

"SITTIN' IN A CORNER"
WHEN IN SAN FRANCISCO SEE HARRY HUME, 600 Pantages Bldg.
IRVING BERLIN, Inc.

Vaughn Comfort
LaFleur & Portia
Jimmy Lucas Co
Hickey Bros
Pepita
Jack Wyatt Co

SACRAMENTO
State
(25-27)
(Same bill plays Fresno 27-29)
Raymond Fagan
Billie McDermott
O'Connor Sis
Henry & Moore
Lynn & Howland
Lamberti
Luster Bros

SAN FRANCISCO
Golden Gate
(Sunday opening)
Karyl Norman
Lahr & Mercedes
Barrett & Cunneen
3 Melvins

SIOUX FALLS
Orpheum
Hayden & Atwood
Ling Foo Troupe
(Two to fill)
2d half
J & A Riley
Oscar Martin Co
(Two to fill)

VANCOUVER, B.C.
Orpheum
Alma Nielson
Aust Woodchoppers
Thos E Swift
4 Fayre Girls
Leo Beers
Ward Bros
Mullen & Francis

WINNIPEG
Orpheum
Robt Reilly
Land of Fantasie
Fenton & Fields
The Blanks
3 Danoise Sis

LOEW CIRCUIT

NEW YORK CITY
State
Day At the Races
3 Odd Chaps
G & E Parks
Townsend Bold Co
Frances Arma
Strickland Co
American
Alex Patty Co
Clark & Beck
Brown & Elaine
*Melody & Dance
Earl & Matthews
*Milton Pollock Co

Victoria
*Salto Pauly & S
Miller & Capman
Jan Rubini Co
Mason & Gwynne
Twinette Boila Co
2d half
Jean & Valjean
Lee Mason Co
A & L Barlow
Meyers & Hanford
Creations
Lincoln Sq.
DuBois & Co
North & South

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 Broadway (Putnam Bldg.), N. Y.

Al H Wilson
6 Harlequins
2d half
DuBois & Co
Barrett Jones 3
Ben Smith
Twinette Boila Co
Cooper & Barnes
(Three to fill)

Leona LaMarr
Sylvester & Vance
Nelson's Catland
2d half
A & L Davids
Leona LaMarr
Milt Collins
Lytell & Vokes
(One to fill)

Sampsel and Leonhard

Greeley Sq.
Les Arados
Lillian Morton
Bell & LeClaire
Lytell & Vokes
A Alexander Co
(One to fill)
2d half
Francis & Wilson
Chas Martin
Winehill & Miller
Louise Carter Co
Jimmy Savo Co
Mantell's Manikins
Delancey St.
Francis & Wilson
Irmanette
Lewis & Rogers
Stone & Isleen
Les Gellis
Berzac's Circus
2d half
Salto Pauly & S
Earl & Matthews
Miller & Capman
Renzetta & Gray
Winifred & Brown
Venetian Romance
National
Jean & Valjean
Purcella & Ramsay
Princet'n & Watson
Meyers & Hanford
Creations
2d half
Frawley & West
Walsh Reed & W
Bell & LeClaire
Sylvester & Vance
A Alexander Co
Orpheum
Pickard's Seals
Cornell Leona & L
Telephone Tangle
Krug & Kauffman
Venetian Romance
2d half
Les Arados
Purcella & Ramsay
Harris & Vaughn
Lewis & Rogers
Romeo & Dolls
Boulevard
Br'kaway Barlowes
Walsh Reed & W
Wheeler & Potter
Carson & Willard
Mantell's Manikins
2d half
*Dura Cross & R
Lillian Morton
Jan Rubini Co

BOSTON
Downey & Claridge
Helen Moretti
Shean & Phillips
Dewey & Rogers
Al Shayne
Song & Dance Rev
BUFFALO
State
*Turner Bros
Lady Tsen Mei
Bernard & Scarth
Harry Fox
J & I Marlin
CHICAGO
Rialto
Geraldine Miller Co
Maurice Samuels Co
Weadick & LaDue
Grant & Feeley
McDevitt Kelly & Q
Ward & Bohlman
Eddie Cook Co
DAYTON
Loew
Kara
Frisch & Sadler
Walter Miller Co
Morgan & Moran
Jewel Box Rev
HOBOKEN, N. J.
Lyric
Wilbur & Girlie
Stewart & L'rence
5 Harmonists
(Two to fill)
2d half
*Diaz & Powers
*G & M Moore
Kee Tom 4
Kola Sylvia Co
(One to fill)
LONDON, CAN.
Loew
Kane Morey & M
Heath & Sperling
*Madelyn Young Co
2d half
*Ruge & Rose
*Cortez & Ryan
McCoy & Walton
MEMPHIS
State
Mack & Manners
Racine & Ray
Telaak & Dean

BERT KELTON KEITH 1926

Krug & Kauffman
Dance Frivolities
Avenue B
Sankus & Silvers
Creedon & Faye
K & E Kuehn
Foster & Ray
Ben Smith
Sandall Sis Co
2d half
North & South
Irmanette
Carson & Willard
Joe DeKoe Tr
(Two to fill)
BROOKLYN
Metropolitan
LaFrance Bros
Chas Tobias
Ray & Bertram
Harrison Moss
Theatre Comique R
Fulton
*A & L Davids
Harris & Vaughn
Winehill & Miller
Dance Frivolities
2d half
Pickard's Seals
Dorothy Wahl
Wheeler & Potter
Al H Wilson
Pantheon Singers
Gates
Frawley & West
Lee Mason Co
A & L Barlow
Milt Collins
Romeo & Dolls
2d half
Br'kaway Barlowes
Fein & Tennyson
Mason & Gwynne
Les Gellis
Dance Shop
Palace
*C & L Earle
Monte & Lyons
Marie Stoddard
Dance Shop
(One to fill)
2d half
K & E Kuehn
Besser & Irwin
Sandall Sis Co
(Two to fill)
Warwick
Gold & Edwards
Wilson & Bard

Harry Mayo
Band Box Rev
MILWAUKEE
Miller
Jean & Jacques
Marjorie Burton
E J Moore
Biltmore Soc Orch
*Ross & Maybelle
Jack Hedley 3
MONTREAL
Loew
*Gord'n Stewart Sis
Gord'n & Stewart S
*Oliver & Olson
Bond & Adams
*Sid Hall Co
Julia Kelcty
Royal Pekin Tr
NEWARK
State
3 Walters
Brennan & Wynne
Arthur Ashley Co
Barry & Lancaster
Dorothy Byton Co
NEW ORLEANS
Crescent
Faynes
Bigelow & Lee
Pioneers of Variety
Wilkens & Wilkens
LaPalarica 3
OSHKOSH, WIS.
Grand
(29-2)
Paula
Welton & Marshall
*J C Lewis Jr Co
Jack Goldie
Kluting's Animals
OTTAWA, CAN.
Loew
Redford & Madden
Goldie & Beatty
Master Gabriel Co
Bob LaSalle Co
Lillian Faulkner Co
PROVIDENCE
Emery
Balmus 3
Barrett & Farnum
Barr Mayo & Renn
Walton & Brandt

ED LOWERY
"Still Smiling"—Photographed by
STRAND STUDIO, N. Y.
Strand Theatre Bldg., 47th St. and B'way

M'riage vs Divorce
*Glenn & Moore
Bee Jung
2d half
*Duffy & Daisy
Creedon & Faye
Monte & Lyons
(Two to fill)
ATLANTA
White Bros
Connors & Boyne
Cook & Oatman
Clayton & Lennie
Oddities of 1924
BIRMINGHAM
Bijou
Margo Beth & Co
H Bussey & Donia
Archer & Belford
Van & Vernon
Hyatt

St Clair Twins Co
2d half
Diaz Sisters
D'nh'm & O'Malley
Burns & Wilson
Clark & O'Neill
Girlie & Senia
SPRINGFIELD
Broadway
Diaz Sisters
D'nh'm & O'Malley
Burns & Wilson
Clark & O'Neill
Girlie & Senia Co
2d half
Balmus 3
Barrett & Farnum
Barr Mayo & Renn
Walton & Brandt
St Clair Twins Co

TORONTO
Yonge Street
Toney & George
G & L Garden
Little Cinderella
Foxw'rth & Franc's
Adler & Dunbar
Russo Ties & R

WASHINGTON
Strand
Amoros & Obey
Jim Reynolds
Recuperation
Thornton & Carlton
Berlo Diving Girls

GUS SUN CIRCUIT

BUFFALO
Lafayette
Don Valerie Co
Davis & McCoy
Frances & Renault
Brown's Saxo 6
Sherri Revue 1924
CORTLAND
State
Joe Nathan
Holly & Lee
Exposition 4
Krayona Co
FULTON, N. Y.
Quirk
Jim Jam Jems
(Two to fill)
GENEVA, N. Y.
Temple
Joe Nathan

*3 Romons
*Arnette Sis
(One to fill)
NIAGARA FALLS
Cataract Falls
*Arnette Sis
*Linton Bros Fols
2d half
*Linton Bros Fols
(One to fill)
ROCHESTER
Family
Maley & O'Brien
Ph'nom'nal Players
2d half
Morgan & Sheldon
*McKinley Girls
WARREN, O.
Liberty

PAUL WHITEMAN'S ARCADIA ORCHESTRA
Under the Direction of
AL MITCHELL
ARCADIA, PROVIDENCE, R. I.
Second Year

Holley & Lee
Exposition 4
2d half

Esther 3
*Stine 3
Fred Schwartz Co

WESTERN VAUDEVILLE

CHICAGO
American
Joe St Onge Co
May & Kilduff
Tyler & Crolulis
(Three to fill)
Kedzie
Bee Ho Gray Co
Knox & Inman
Larry Comer
Inez Courtney Co
Jimmy Kemper Bd
(One to fill)
2d half
Maxine & Bobby
Melroy Sis
Holmes & Holliston
(Three to fill)
Lincoln
Holmes & Holliston
Century Serenaders
Deagon & Mack
(Three to fill)
Majestic
Rekoma
J & F Bogard
Indian Follies
First Love
Senator Murphy
Partisian Trio
Mile Ivy Co
(Two to fill)
ABERDEEN S D
Orpheum
Harvey & Stone
Edward Mulcahy
Walmsey & Keating
The McCreas
BLOOMINGTON
Majestic
Frank Marckley
Dorothy Taylor Co
"Making Movies"
2d half
Mahon & Cholet
"Making Movies"

2d half
Imperial Russ'n En
(Two to fill)
KANSAS CITY MO
Globe
Harkins Sis
Pitzer & Daye
Rice & Cady
Australian Waltes
(One to fill)
2d half
Daly & Gray
Pearce & Williams
(Three to fill)
KANSAS CITY KA
Electric
Paul Kirkland
Kitner & Reaney
2d half
Hazel Goff & B
Valentinos & Bot'ly
LEAV'SWORTH
Orpheum
Daly & Gray
Eva Fay
Pearce & Williams
(Two to fill)
LINCOLN
Liberty
An Artistic Treat
Regan & Curliss
Otto Bros
(Two to fill)
2d half
Bell & Caron
(Three to fill)
MADISON
Orpheum
Bill & Genevieve
Mary Kelly Co
Dainty June Co
(Three to fill)
2d half
Ellen Octavia

Art Blanche
LA FLEUR and PORTIA
BOOKED SOLID ORPHEUM CIRCUIT

Week Feb. 24, Orpheum, Portland, Ore.

(One to fill)
CHAMPAIGN
Orpheum
2d half
Klass & Brilliant
Jean Adair Co
(Three to fill)
DECATUR
Empress
Morton Bros
Saxton & Farrell
Carl Rosini Co
2d half
Frank Marckley
Comp of the Season
Dorothy Taylor Co
ELGIN
Rialto
Melroy Sis
Klass & Brilliant
(One to fill)
2d half
Temple Four
Evelyn Phillips Co
(One to fill)
FARGO N D
Grand
Harvey & Stone
Edward Mulcahy
Wlamsley & Keat'g
The McCreas
GALESBURG
Orpheum
Hiro Sumi & K
Southland Ent
(One to fill)
2d half
Ferguson & Sund'l'd
Alexandria
Willie Schenk Co
JOPLIN
Electric
Frank J Sidney Co
(One to fill)
2d half
Paul Kirkland
Harkins Sis
JOILET
Orpheum
Temple Four
Evelyn Phillips Co
(One to fill)

Rose O'Hara
Geo Armstrong
Kronos
(One to fill)
MILWAUKEE
Majestic
Delbridge & Grem'r
Frank Bush
Lonesome Town
Jams & Whalen
Diaz Monks
(Three to fill)
MINNEAPOLIS
Seventh St
Kirk Collier Co
Two Rozellas
Fred Hagen Co
Emil Demarest
Danny Graham Rev
Conn & Albert
Achilles
PEORIA
Palace
Paramount Four
Comp of the Season
(Three to fill)
2d half
Morton Bros
Guiran & Margu'te
Carl Rosini Co
(Two to fill)
QUINCY
Orpheum
Ferguson & Sun'l'd
Alexandria
Willie Schenk Co
2d half
Hiro Sumi & K
Southland Ent
(One to fill)
ROSELAND ILL
State
Noran-Kelly Co
(Two to fill)
2d half
Paramount Four
Inez Courtney Co
(One to fill)
ROCKFORD
Palace
Ellen Octavio
Rose O'Hara
McCormack & W'ce

(Continued on page 39)

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

The second week of Nora Bayes as headliner at the Palace has a program announcement of "all new songs" but the promise is not performed and there is only one new member offered. While she is the artistic hit of the bill the real applause fell to Bill Robinson, on fifth and just ahead of Miss Bayes. This fellow has everything that goes to make a winner in vaudeville and he cleverly makes light of his color by requiring a spotlight of his own shade and having one thrown upon him with a dark center resting on him. He took about as big applause Sunday afternoon as has been heard in the Palace this season.

Elsa Ruegger, on second, took the third liberal hand which brought her back for two encores. Zuhn and Dreiss registered big for a comedy act and with Robinson and then Bayes it looked like Seed and Austin had little chance next to closing but they put over their usual hit against the handicap. The pair still employ the naming of vegetables to advantage, though it is merely incidental and not a feature any more.

Ardell Brothers opened with ring work well done, though the upside down dancing should be the closing stunt and the employment of a less sensational feature for closing lessens their success. Joe Howard and Ethelyn Clark with "Etchings from Life" provided a departure from the usual. Both appear to excellent advantage and the announcements of Morton carry full value. Tillus and La Rue scored with their dances.

May Wirth closed the show with the riding act of The Wirth Family with Phil doing comedy. It was a pity to place such a fine act to close a long show for the offering is too good in every respect to have nervous people fidgeting because they want to start home. Miss Wirth's riding is without equal and Phil's comedy is first-class.

McKenzie's Highlanders, band with 20 men, and "Lonesometown," with eight people, provide the flash of the current bill at the Majestic. As the latter has an abundance of comedy and was backed up at the first show with three splendid acts, besides the many laughs provided by an unrideable mule, the show proved dandy entertainment for such a house.

Achilles, a heavyweight juggler, with Julius Newman as comedy assistant, formerly with Paul Conchas, opened and gave it a nice start. The Melroy Sisters scored decidedly in second place with excellent dancing and songs well handled. Frank and Gertie Fay presented their act proper, but for an encore had the assistance of a song plugger who came out of the audience and rendered a ballad with the three harmonizing for a second chorus. It is a black and tan combination with Gertie Fay showing an effective make-up and Frank doing the comedy that he has been presenting for many years when in the Fay, Two Coleys and Fay act. The McKenzie Highlanders played music ranging from classical to pop medleys with a Scotch bagpiper doing a number and offering dances in other numbers. It is a good band of the kind, though it does not stand up in popularity with the regular dance combinations.

Lane and Harper cinched with their baseball comedy, which alone stamps the act as big time quality. "Lonesometown" with Toby Wilson (New Acts). Sharkey, Roth and Hewitt, comparatively new out this way, though at the Palace a couple of years ago, provide the three men and piano form of entertainment at its best with a travesty on the marriage scene of "East Is West" as an encore feature. The pianist renders a ballad and participates in the encore, making it three working men. Leon's Ponies, with five ponies, a dog, monkey and an unrideable mule, closed the show. The ponies do an important routine before the bucking mule has its inning. A form of entertainment which promises to always be popular. Bell and Genevieve and Hugo Lutgens, "The Swede Billy Sunday," were acts not on at the first show.

The American has special shows Sunday booked with care which invariably maintain a standard that is a credit to such a theatre. The show opened with Embs and Alton whose musical efforts were well received. The Han on Four followed with singing and quartet comedy, employing stringed instruments, and scored. Herron and Armnsmoman offered a novelty in which the aim is comedy. Six Musical Nosses maintain the standard of the musical act of that name. Fred Lewis filled next to closing position admirably with the aid of the drummer employing talk and a couple of songs. The Jennier Brothers crossed with a little hand balancing and some fast work on trapeze.

The booking of Keith's western office start at the Cinderella, Detroit, next Monday, replacing local bookings by Fred Zobedie. The Cinderella is far out from the heart of the city on East Jefferson avenue.

A half page in the Palace program is devoted to the New York Hippodrome, and the announcement is made that seats can be reserved here and will be held at the Hip box office in New York.

Carl McCullough is England-bound. He has affixed his signature to a contract proferred by Ernest Edelstein of London and this spring will appear under the latter's management for an indefinite period. McCullough is now on his fifth trip over the Pantages Circuit, has made eight rounds of the Orpheum Circuit and Interstate Circuit, and toiled for the Loew Circuit on four different occasions and five for the Fox circuit. In the legit field he has appeared with McIntyre and Heath in "In Hayti" and "Hello Alexander," and in "Canary Cottage," "You're in Love" and "Odds and Ends." He will appear while abroad in variety and musical productions.

Harry Arthur Wood, who described himself as manager of the First National Film Company of Hollywood, is being sought for the larceny of a $300 diamond ring from Nettie Frank, who operates a restaurant at 128 S. Clark street. One night recently he entered the place with a derelict and gave Miss Frank 50 cents to feed him. This meeting between the pair led to friendship and finally the loan of the ring to Woods by Miss Frank. He informed her that he would have it remounted, but failed to return. He informed Miss Frank that he was filming a picture with Colleen Moore at the Municipal pier. The police checked up and could find no film activities there, so Detective Sergeant Phillip Coakley is holding a warrant for Woods arrest.

The Majestic, Springfield, O., which opened last week with six acts of vaudeville, booked by the Chicago Pantages office (William Flemen), close Saturday. The management informed the Chicago office it will not play the show that has been booked in for the following week

CORRESPONDENCE

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LOS ANGELES

VARIETY'S OFFICE
GRAUMAN'S
Metropolitan Theatre Bldg., Suite 261, Hill St. Entrance

The Orpheum, minus a name headliner for the first time in several weeks, drew regulation business Monday matinee with top attendance at all houses at the height of the tourist season. The bill proved but mildly interesting; short on dancing.

B. C. Hilliam and Co. were entertaining but not sufficiently so for a bill topper. The turn is neatly framed and flashy, with Margarite Malamet, Thelma Parker, Gladys Gray, Ira Yarnali, Frank Woods and Frank Mack providing Hilliam with good support. The latter's attitude at the piano is not always the best of showmanship.

Kane and Herman, programed fifth, were moved to next to closing, originally assigned to Johnny Burke in his second week. Kane and Herman failed to prove sufficiently strong for their late spot, but Burke easily carried off one of the show's biggest hits in the earlier spot. The addition of an orchestra has materially aided Newhoff and Phelps, who cantered away with the applause honors fourth. Their numbers brought easy returns, with the youthful musicians making the grade nicely on their own.

Bert Hanlon came in for comedy honors, whamming out the laughs in rapid order. He was the first of several male comedians and it proved a tremendous advantage. Martinet and his crow opened the show slowly, getting few laughs with comedy magic and a trained bird. Jean Sothern followed, with Edwin Liebman directing in the pit. Miss Sothern's act moved smoothly and won returns.

The Three Whirlwinds closed the show with speed at an early hour.

Hart.

With the Rigoletto Brothers and Swanson Sisters headlining and good supporting acts, Pantages holds the best entertainment it has had in weeks. The Rigolettos, making their annual visit, had something new, namely their two-man band encore, which stopped the show. In between their other familiar feats the Swanson Sisters offer what is practically an act by themselves and worthy of feature positions in the best houses.

In addition the Rigolettos also present Teka in closing position. It is a supposed mechanical device, performing human feats such as selecting cards, playing instruments and so on. Whether an illusion or not it is mystifying, entertaining and successful in every way.

Howard and Lewis were a laughing success next to closing with a good comedy talking routine. The straight's ballad drew big and the comedian's style made 'em howl. Fridkin and Rhoda won merited appreciation for their dancing offerings, sections of which were interrupted with big applause.

Holliday and Wilmette with pleasing talk held second spot nicely. Kafka and Stanley opened well with speedy strong jaw revolving. The feats of the man, including his slides into heel holds on a swinging trapeze, landed big returns. The talk, however detracts.

Josephs.

The Hillstreet held a representative big time bill, with standard acts the feature. Homer Mason and Marguerite Keeler in their sketch standby walloped over laugh after laugh, taking the legitimate comedy hit. Margaret Young after a few days' illness returned with added vigor and won the applause honors of the evening.

Harry Kahne closed the show and held strongly, and Rockwell and Fox scored an easy comedy hit preceding him. The Wilson-Aubrey Trio opened the show, giving the spot plenty of comedy and zest. They made way for Cavanaugh and Cooper, who added freshness and class second.

Hart.

Harry Davis has been engaged as press representative for the new Biltmore and Mason theatres, succeeding Chester Sutton promoted as manager of the Mason.

Howard Lichtenstein press representative at the Fine Arts is the daddy of a daughter.

The Ruth sisters, local dancers and former pupils of Ernest Belcher and for a time members of the Tom Brown-Eltinge show, have been booked for an Orpheum tour.

Chester Sutton for a long time associated with the Mason as press representative has been made manager of the house. Ed Smith will continue to supervise both the Mason and the New Biltmore with office in the new house when it opens March 3.

Mrs. McIntyre wife of the comedian of the McIntyre and Heath preceded her husband a week on account of illness. The black facers are on the Orpheum.

Benny Leonard who headlined the Orpheum here for two weeks was the first to appear on that stage that succeeded in coaxing Charlie Chaplin to come on the stage from his first row seat in the orchestra. This happened on Thursday night of the first week and much was made of the event.

Albert Lansburg, architect, and Laz Lansburg, attorney of the Orpheum circuit were visitors here last week conferring with Joseph Finn and Marcus Heiman on the new Orpheum which is to be constructed in this city.

Joseph Regan and Carletto Curliss will go to Milan, Italy, in July where they will continue to study voice for six months. Father Hugh J. O'Connor who is in charge of their business affairs will accompany the singers.

The Sunbeam a new West Coast house will open Feb. 26, playing four acts twice weekly on two-day splits from the Bert Levey office in addition to the picture programs.

Harry Swift house manager of Harlem is happily located here as manager of exploitation for Famous Players.

Swain of Swains Alligators just completing a fourteen weeks contract at the Ince studios will return to vaudeville with a tank act having four girls and four diving seals. The act will break-in at Long Beach with and Orpheum route looming.

The stage settings for "The Added Machine" the work of Rita Glover came in for much praise by the local press. Miss Glover is said to be the only woman scenic artist on the Pacific Coast.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

This week saw two premieres in Brooklyn. At the Montauk, Clara Kimball Young returned to the legitimate in a play by William Hurlburt called "Trimmed in Scarlet." This play, it is rumored about, was produced some years ago with Maxine Elliott in the cast. The play originally had but a short run.

Zoe Akins' newest play, "The Moon Flower," opened at the Majestic on Monday. According to local opinion this dramatist has fallen off her high pedestal.

"The Hunchback" is in its final week's run at the Shubert-Crescent, where it has just about been struggling along on scantily filled houses. The announcement late last week that the Brooklyn Strand would present the film at popular prices actuated the management of the Crescent to drop the prices to the Strand's level. Such action is taken rather late in the run.

"Zander the Great" at Teller's Shubert.

Business men in Huntington, L. I., are planning the erection of a new theatre on New York avenue. It will have a seating capacity of 1,500 and will cost approximately $125,000. The project is being put forward by business men, each of whom has subscribed from $500 to $3,000.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—Dark first half; "The Highwayman" last half.

ENGLISH'S—Wednesday matinee and night, "The Black and White Revue of 1924"; "The Magic Ring" last half.

CAPITOL—"Hollywood Follies."

Charles M. Olson, president of the Central Amusement Co., has bought the Regent, motion picture theatre, 42 South Illinois street, from the Indianapolis Amusement Co. Purchase price not disclosed. Olson will operate the theatre independently of his company, the deal being a personal one. The Regent has 700 capacity.

More than 100 movie men attended the semi-annual meeting of the Motion Picture Theatre Owners of Indiana at the Severin hotel here. Progress in fighting the amusement tax was discussed. An attorney for the American Society of Authors, Composers and Publishers of Music talked on music royalty.

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TICKET BOMBSHELL

(Continued from page 1)

"premium" tickets for less than 50 cents was made this week by Al Jones, interested with Joe Leblang and Sam Beckhart in the enlarged Equity ticket office at 47th street and Broadway.

Jones' plan calls for selling at 25 cents premium for sales over the counter and 40 cents over the regular price for each ticket, sold on a charge account. The ticket man declared that if a large volume of tickets was sold, a profit could be made at the lowered premiums. He also stated the Shuberts were not interested in the ticket office other than as landlords. Jones said he and Leblang have had an option on the 47th street corner since 1918.

The high court's ruling upholding the decision of the lower courts that the amendment of the business law signed in 1922 is constitutional was a bombshell among Broadway's ticket speculators. The law makes it illegal to resell tickets for more than 50 cents over the box office price.

Former governor Miller signed the measure which also provides each broker must take out a license, pay an annual fee of $100 and post a bond for $1,000 as a guarantee against violations.

Brokers convicted of a violation are subject to fine and imprisonment and the revocation of the license. When the bill was signed the governor stated there might be some doubt about the legality of the 50-cent limitation but that it was up to the courts to rule on the law.

The law was advocated by the Producing Managers Association and argued by Joseph A. Auerbach. District Attorney Banton argued for the state up to the time of the test case, that of Ruben Weller, reached the Appellate Division of the Supreme Court. When the latter tribunal upheld the lower courts it was believed in Broadway ticket circles that the Court of Appeals, the final resort, would find for the defendant under the contention that the law was unconstitutional.

Louis Marshall was counsel and represented all the ticket interests.

Decision Covers State

The decision affects both the state law and several New York City ordinances aimed at eliminating excess premiums. One measure making it illegal to charge more than 50 cents was declared unconstitutional in a lower court, but that ruling is swept aside entirely and the state measure becomes operative without delay.

The ticket men are expected to take the case to the United States Supreme Court. The matter, however, must be placed in the Federal Courts to obtain such an opinion.

Meantime a rush of ticket brokers to secure licenses is assured. During the time the Weller case was pending it is said an agreement was reached between Mr. Marshall and the district attorney to withhold prosecutions until the final answer was secured from the Court of Appeals. Only one or two agencies are known to have complied with the state law and to have taken out licenses without waiting for the opinion.

Some time ago on the advice of counsel most of the brokers posted the amount of the fees ($100 each) to show good faith in regards to seeking licenses. Such brokers are protected whereas others face the prospect of prosecution.

Mr. Banton yesterday stated he would immediately take action against agencies complained about. Indications are that the era of gypping in tickets is over. That a number of smaller agencies dependent on securing excess prices will be wiped out is expected.

One result of the court's ruling will probably lead to the elimination of abnormal expenses connected with the resale field. That might include the charge made by a number of houses to brokers in the form on "concessions." Such a system applies for the Shubert theatres.

15% ROYALTY

(Continued from page 1)

way. The writers are receiving 15 per cent. on all takings over $10,000.

The usual sliding scale applies to that mark, wth slight deviations that mean about $100 less than usual up to $10,000 but in consideration of that the "gravy" percentage was agreed to go the gross thereafter.

"Beggar" drew $14,300 at the Broadhurst, New York, in its first seven performances. The takings Saturday went to about $5,300. At that time chairs were placed in the light gallery and are now regularly on sale because of the demand for popular-priced tickets. Estimates on this week's business with an extra matnee Friday, (Washington's Birthday) place the gross at $20,000 or better.

Starting next week the scale will be increased from $2.50 to $3 top. "Beggar" was produced by Winthrop Ames, Lee Shubert also being interested.

NEW TOYS

(Continued from page 13)

stuttered, muffed lines and had stage fright at the opening, including such a veteran as Louise Closser Hale, in one of those stagey, "wholesome" mother-in-law roles, who did the punch scene at the end in a voice so low it couldn't be heard and with insufficient emphasis. Mary Duncan stumbled in her final scene, a vamping bit, so that the whole house whispered and tut-tutted, and her exit was almost a flight, so panic-stricken and confused did she appear. The ironic part of that was that in the next scene Miss Osborne had to come in and play an actress who had ruined her career by doing in the plot just what Miss Duncan had done to the plot.

The story is the stenciled double-triangle, based on the passing of the first flush of romance and the coming of baby. An old admirer of the wife gets her nutty to go on the stage, and an old flame of the husband comes back from Europe and bulls him about needing "romance" in his life. The husband slips and the wife goes on the stage, and after the wife has done a flop, the mother-in-law tells the youngsters a bedtime story and they go into a clinch. Very warmed-over stuff all the way, with few clever lines to brighten the trip.

The dramatic portions are underwritten. Whenever the story approaches a climax it stops short. And this is not the tale of a timid hubby who is afraid to assert himself. The little gent talks up, but he says nothing definite. Perhaps if he did the play would end abruptly then and there for it is pretty thin. But, as it is, the whole thing gives the impression of a series of false starts, done in parentheses, with the conclusion only delayed, for it is obvious from the first.

Truex is Truex. Which saves a lot of space in description of this clever, human, little comic with a bag of stage tricks all his own, and always reliable. If he were in musical comedy such a vehicle would be enough to surround his specialties; but this is not musical comedy and specialties are not enough in a play. There must be support and there must be sympathy and story as well as the entertaining personality and individuality of one artist.

"New Toys" looks good for a few weeks at around $7,000 with the aid of the cut rates. *Lait.*

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NEWS OF DAILIES

"The Moon Flower," with Elsie Ferguson as the star, will be presented at the Astor Feb. 25.

Maude Adams has been made a director of the Guild Made Pictures, Inc., known as the Film Guild.

Ed Gallagher and his wife, Ann Luther, m. p. actress, have separated after a honeymoon lasting two months. Mrs. Gallagher will return to pictures.

Herbert Stothart, composer of "Wildflower," and Clifford Grey and Fred Thompson are writing the new Century Roof revue.

Twice last week thieves got into the Provincetown theatre in McDougal street and robbed the dressing rooms. The two trips netted the burglars about $700 in money and valuables.

Maurice Swartz of the Yiddish Art Theatre will sail for England April 12, together with his company of 28, and will play engagements in London, Paris, Berlin and Moscow.

A benefit performance for the Foot Clinics of New York will be given Feb. 24 at the Apollo.

"Peg o' My Heart," has been set to music and will open shortly with Elizabeth Hines in the title role.

Eugene O'Neil's "Welded" with Ben Ami and Doris Keane is expected to come to the 39th Street, March 11.

George C. Tyler's "We Moderns" may be brought to New York before the season closes, although its successful Chi run makes the date uncertain.

"Havoc," London, will be brought here next season by Lewis and Gordon.

A play called "Dancing Mother" may be produced by the Selwyns in May. The authors are Edgar Selwyn and Edmund Goulding.

Guthrie McClintic is preparing another production for his wife, Katherine Cornell.

Wagenhals & Kemper are planning to produce another play by Avery Hopwood next season.

The production of "The Carpenter" with Harry Beresford in the leading role has been indefinitely postponed.

"The Love Test" is a new comedy by James Judge, which the Greenbaum Production Company will make their initial production.

Robert Woolsey, playing in "Poppy" at the Apollo, is engaged to write a play.

Josephine Stevens is working on a Chinese operetta with George Stoddard, who was co-author of "Go-Go."

Langdon McCormack has a new play ready which he calls "New York."

Paul Gerard and E. K. Nadel are writing a revue "Keep Cool," which they intend to produce in New York about May 1.

"Tyrants," a play by Thaddeus Rittner, translated into English by Benjamin Glazer, will be produced at the Cherry Lane Playhouse March 3.

"The Dramatic Life of Abraham Lincoln" will be shown in London shortly.

The marriage of Alice Owens, "The First Year" at the Hollis Theatre, Boston, to Benjamin W. Morse, son of Charles W. Morse, shipping financier, was announced last week. The ceremony was performed in Ossining, Nov. 18, by Father C. V. Mahoney.

Arthur Bard, nephew of Ben Bard, has joined the cast of "Topics of 1923" at the Winter Garden.

A. H. Woods is to produce "Kelly's Vacation," with Robert Ames starred.

Clara Eames has been engaged to play Lady Macbeth in support of James K. Hackett when he appears as guest-star of the Equity Players.

Next Monday "Rust" will move to the 52d Street from Greenwich Village Theatre.

Mary Young will join "Fashion" next week, alternating with Clare Eames in the role of Mrs. Tiffany, beginning March 3, when Miss Eames will withdraw from the cast for rehearsals of "Macbeth." Miss Young and Helen Freeman will alternate in the role.

Manart Kippen will play the leading male role in Bertha Kalich's revival of "The Kreutzer Sonata."

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Frosk, Inc., New York; theatrical, pictures; 10 shares common stock $100 par value class A, 1,000 shares common stock non-par value class B; Rosalie Stewart, Alice French, Joseph Klaw. (Attorneys, O'Brien, Malevinsky & Driscoll.)

Leeshow, Inc., New York; theatrical, pictures; 10 shares common stock $100 par value class A, 1,000 shares common stock non-par value class B; Rosalie Stewart, Alice French, O. W. Weinig. (Attorneys, O'Brien, Malevinsky & Driscoll, Times square.)

McGuire Writing New "Follies"

William Anthony McGuire, who wrote "Kid Boots," will write the book for the next Ziegfeld "Follies." He is now in Palm Beach conferring with Flo Ziegfeld.

"Runnin' Wild" at Selwyn in May

Chicago, Feb. 20.

The Duncan Sisters will remain at the Selwyn until May when they will be replaced by "Runnin' Wild."

Closing "Clinging Vine"

The Savages have decided to close "The Clinging Vine" now in Boston, Saturday. It will be sent to the storehouse.

"Patches" Closed After Month

Baltimore, Feb. 20.

After a month's run, "Patches" closed Saturday at the Lyceum.

Chicago "American" Raises Rates

Chicago, Feb. 20.

The theatrical advertising rates in "The American" have been raised five cents a line. The price now is 80 cents.

There has been no protest.

Aaron Hofman's New Book

Aaron Hofman has discarded the book of "The Town Clown" and is writing a new show, retaining the musical setting of the former. Eddie Buzzell may be featured in it.

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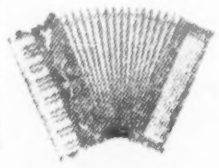

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NEW ORLEANS

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TULANE—"The Climax."
ST. CHARLES—Saenger Players in "Under Cover."
DAUPHINE—"Shuffle Along."
STRAND—"Why Worry?"
LIBERTY—"Children's Children."

Coue lectures twice here this week and next Monday Ruth Draper will give a single performance.

"Shuffle Along," the strictly ebon entertainment, is at the Dauphine this week. The orchestra is reserved for whites at $2.20.

Underlined for the Tulane next week is Raymond Hitchcock in "The Old Soak." "Think You" follows.

It is unlikely the Tulane will book minstrel shows next season. People here do not care for minstrelsy longer. O'Brien's Minstrels at the Tulane last week played to pitiful returns.

Orris Holland, juvenile of the Saenger Players, has purchased a nag at the Fair Grounds called "Toddy Toast." The horse eats well.

San Carlos Opera Company is at the Tulane for a fortnight beginning March 9.

Agnes Neudorff is singing at the Strand currently.

Ike Rose and his midgets are at Loew's. Ike likes to get away from New York now and then. Doesn't want to be known as "Broadway Rose."

Chorus girl here the other day who did not have bobbed hair.

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SAN FRANCISCO

Bill Le Maire (Le Maire and Hayes) is breaking in a new double act with his wife as partner.

Mark Morris of the music firm of Milton Weil Company (Chicago) is in San Francisco on a business trip.

The impending strike of stage hands, musicians and janitors in the theatres here has been definitely settled through a compromise which was reached last week whereby the union men are to receive a wage increase effective Sept. 1. The conference between the theatre managers and the union heads lasted all of one day.

By the terms of the compromise the musicians are to have an increase of $3.50 a week; stage hands will be raised from $50 to $55 a week instead of the $60 demanded; assistant carpenters are to get $45 a week instead of $55 asked and the miscellaneous help will be raised fifty cents a day.

After several weeks of parleying the stage hands brought the matter to an issue when they arbitrarily announced that unless their demand for a $10 a week increase was acceded to before midnight on the day of the notice a general strike of all theatre crafts would be called.

Louise Elder, a cousin of Alice Gentle, opera star, was married last week in Santa Cruz, near here to Ernest Ervin White of San Francisco.

There have been some changes in the plans of Belle Bennett scheduled to open at the Casino in a stock starring engagement. Her backers have been unable to obtain the house and plans are now under way to open the company in the Plaza about March 1.

The gossip is that Ferris Hartman with his light opera troupe at the Casino has been running pretty steadily below the $5,000 a week gross. His contract with the theatre, it is reported, was such that the management could get him out on one week's notice whenever the receipts fell below this figure. The week the notice was given, Hartman's receipts jumped to over $5,000 and have been hovering just a margin over that figure since. The result is the theatre owners cannot get the theatre for Belle Bennett and are looking elsewhere to house her temporarily.

In the supporting company which Margaret Lawrence is bringing with her to Wilkes Alcazar to present her new play "In His Arms" opening February 24 is Lillian Lawrence.

Lillian Lawrence was one of the most popular leading women the Alcazar ever had. She played continuously at this house under the management of Belasco & Mayer from 1904 to 1905.

SYRACUSE, N. Y.

BY CHESTER B. BAHN

WIETING—First half, dark; last half, "I'll Say She Is."
B. F. KEITH'S—Vaudeville.
TEMPLE—Vaudeville and pictures.
STRAND—"The Hunchback of Notre Dame."
EMPIRE—"Name the Man."
ROBBINS-ECKEL — Pied Piper Malone."

"The Hunchback of Notre Dame" will be held over at the Strand next week. The picture is playing at a $1.10 top (nights). Close to 13,000 saw the picture Saturday and Sunday. It is being given with a prolog featuring a mixed quartet.

"Name the Man," held over this week at the Empire, is proving one of the best box office attractions of the season. It is also presented with a prolog.

"Polly Preferred," which was scheduled as an early March booking at the Wieting, has been scratched.

Franklin H. Chase, dramatic editor of The Journal, dean of local dramatic scribblers, sailed on Saturday for another European jaunt. Mr. Chase will revive his column, "Knocking Around the World" for the Journal. In his absence, L. R. Blanchard will fill the dramatic chair on The Journal.

Re construction of the Manhattan Hotel, recently wrecked by fire, may see a theatre included in the structure, it is reported. Former Governor Horace White is the principal owner of the hotel property. William Rubin, local counsel for the Shuberts, has admitted his interest in the hotel as a theatre site. The Manhattan stands opposite Nathan Robbins' Eckel theatre.

Attorneys T. Aaron Levy and Ralph Shulman are the new owners of the Savoy theatre in S. Warren street, the city's oldest picture house. The house is now being remodeled and will be reopened early in March under the management of David Harrison. The property was sold to Levy and Shulman for $150,000.

Binghamton may soon have Sunday movies. Members of the Common Council are considering the introduction of an ordinance to this effect.

A Little Theatre looms for Rome. The Nora Burke Memorial Fund is now being raised for that purpose. The late Mrs. Burke was a lover of the drama.

Potsdam will have a new theatre, the Olympic, to be operated by the Papayanakos Brothers, pioneers in the movie field in the north country. The brothers have purchased the Horace N. Clark property and the work on the theatre will start Monday. It is to be ready for occupancy during the summer.

Russ, Le Van and Peat, and "Broomstick" Elliott and Babe La Tour, of this week's Keith bill, appeared at an entertainment given by the Syracuse Hearst newspapers to their newsies at the Syracuse Boys' Club Wednesday evening.

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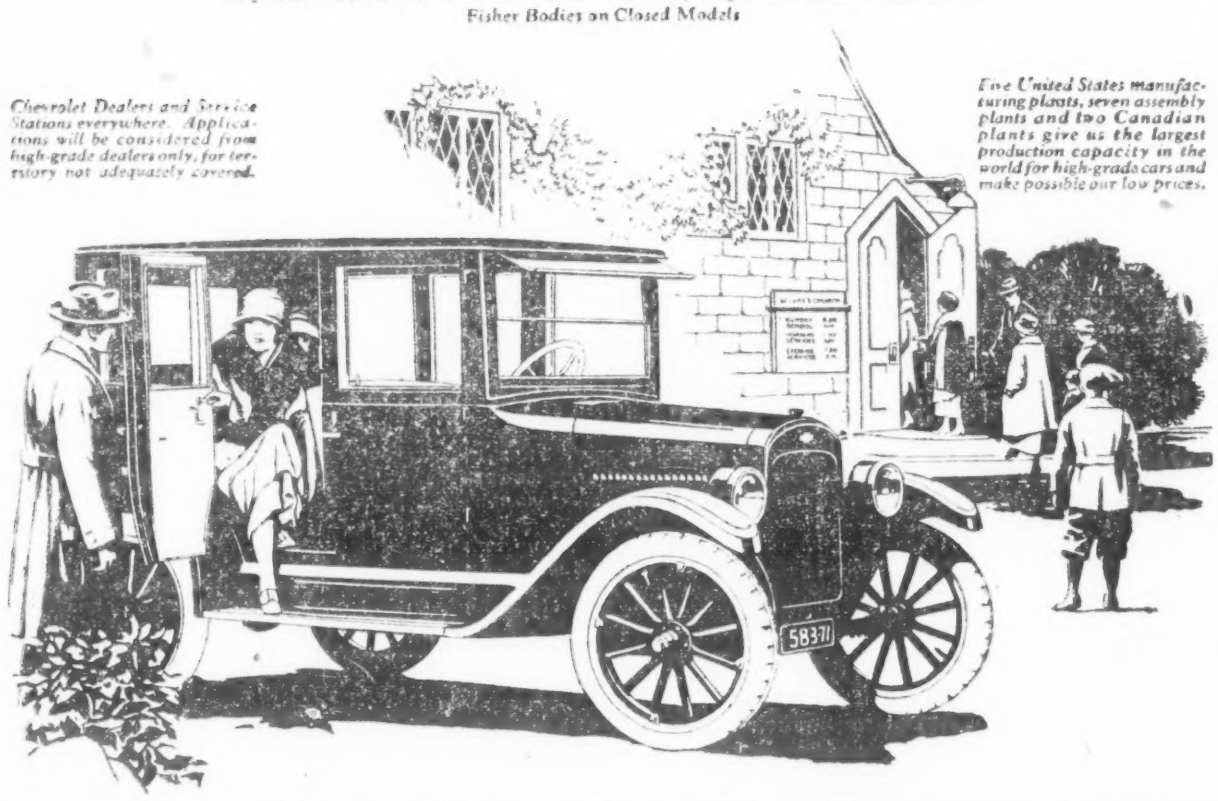

LITTLE THEATRES

(Continued from page 13)

of its kind the local organization has tackled. The critics were loud in their praise for Rose Caplan as Jane Crosby. It is a tricky part, but Miss Caplan, who has played several parts in former presentations with success, again displayed her talent and versatility. When it is remembered that all of the parts were taken by amateurs and semi-professionals, the excellent work of the director can be appreciated. The theatre's next production will be "The Intimate Strangers," March 14-16, under the direction of Robert Peel Noble.

The St. Peter's Dramatic Club will present in St. Peter's Theatre, St. John, N. B., next week (February 25), "The Celebrated Case." Directing this play is Rev. Father Cloran of the Redemptorist Order, who has produced comic operas, comedies and dramas for this little theatre organization. Mrs. Edmund Breese may play a role in a forthcoming little theatre production in St. John, N. B. Prior to her marriage she was Genevieve Landry, daughter of a St. John music dealer and organist. She played minor roles in plays in which her husband was featured.

It's a far cry from the "Follies" to "home talent," which makes the appearance of Victoria Gale in an amateur show in Poughkeepsie, N. Y., this week, interesting. Victoria who now receives mail addressed to Mrs. Leonard Zimmer, will appear in "Kathleen," a musical comedy, at the Bardavon. The amateur show is being given under the auspices of the Masonic Club.

School marms turned actresses here last week when members of the Players' Club of the Grade Teachers' Association produced a program of three one-act plays in the Girls' High School theatre, San Francisco. The plays includes "Hearts," "Frank Glynn's Wife" and "Fourteen."

Elizabeth Nutsch, president of the club, and Helen Tonge were starred. The players were all amateurs trained by professionals.

The Covenant Players will present "Thrills of 1924" at the Earl Carroll, New York, Sunday, March 2. It is a musical revue. Laura Philippoff, recently of the "Yarmark" act in vaudeville, and formerly of the Metropolitan ballet, will furnish the dancing specials.

The newly organized Little Theatre organization known as the Telegraph Hill Players gave their first production last week in the Plaza theatre, San Francisco. The program included the staging of August Stringberg's "Countess Julie." The play was directed by Ben Legere and was creditably acted.

Delta Du Chapter of Pi Epsilon Delta, national dramatic fraternity, at DePauw University, Greencastle, Ind., has initiated these pledges, Mary Vanderbark, Marian Boyd, Sue Morton, Mildred Lewis, Ruth Wilson, Elizabeth Tilden, John Little, William O'Neal, Mr. Yap, Alden Kumler, George Smock, Orlando Ingles, Numan Jeffries and Harry Williams.

The East and West Theatre at 148 West 49th street will present plays in Oriental style under direction of the Union of East and West which has chapters at Calcutta, London, New York, Washington and Boston. The Eternal Life, a play 3,000 years old, will be presented Feb. 24, preceded by the curtain raiser "Light" dealing with fundamentalist and modern problems.

"Icebound" will be the next for the Kansas City Theatre, Feb 14-16. Many of the members are from dramatic schools and colleges, with a professional or so, who is residing here. The company is being directed by Robert Peel Noble.

The Advertising Club of Indianapolis and the Little Theatre Society of Indiana have tied up for a style show and three-act comedy, "Hidden Spirits," at the Murat March 3. The play, written by Dr. John Ray Newcomb of the Little Theatre Society, will be given its premiere. The ad club will direct the style show and the society the play.

Sylvan Baruch, Syracuse University junior, has been chosen to direct "Tea Time in Thibet," the musical comedy to be given by Tambourine and Bones of the University. The show is dated for the Wieting April 9-10.

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BALTIMORE

J. Cookman Boyd, president of Baltimore's Park Board, has started a campaign to have the city erect a stadium-shaped theatre after the fashion of the new one in Cleveland and which will seat from 25,000 to 30,000 persons. Mr. Boyd wants the city to build the auditorium as a memorial to the soldiers, sailors and marines who lost their lives in the World War. His plan calls for the presentation of grand opera, symphony concerts, band concerts and big spectacles there, with a top price of $1 a seat. He said that with a large seating capacity the house would more than pay for itself, and thousands who cannot afford the present high-priced operas would flock to see them if the seat price was only $1.

Progress was made yesterday in the formation of a civic grand opera company by the appointment of a musical committee by Frederick R. Huber, Municipal Director of Music. The committee will select operas and soloists for the two weeks' engagement of the De Feo Grand Opera Company at the Lyric, beginning May 12. The committee is composed of Mabel Garrison, coloratura soprano; Harold Randolph, director of the Peabody Conservatory of Music; George Castelle, cantor of the Madison Avenue Temple, and George De Feo of the opera company. Baltimore artists will be used in most of the principal roles during the visit of the company to this city, and a Baltimore chorus will augment the regular De Feo chorus.

The Lyceum continues with profit its advertising scheme of selling two tickets for the price of one on Monday nights. It is rumored that other big time theatres in Baltimore will introduce the scheme because Monday nights are notably bad in Baltimore as far as attendance at theatres is concerned.

Fred C. Schanberger, Jr., manager, and William H. Dryden, stage carpenter at the Lyceum, to encourage amateur dramatic activity in Baltimore have planned to lend the property of the theatre to local amateurs.

BOSTON

By LEN LIBBEY

After "Up She Goes" finishes up at the Majestic, the house will again swing back from the legit, and starting March 10 Griffith's "America" will be in. Another chapter in the checkered career of the Majestic. It started out the first of the season as a legit house, then had "The White Sister" for several weeks, and recently went back to the legitimate with "Polly Preferred."

There will be extra matinees at all the local houses Friday. This means nine performances for all the companies playing the city with the exception of "The Clinging Vine," at the Tremont, which will have a matinee on Friday and drop the regular Wednesday matinee.

After "Little Old New York" finishes at the Park, "The Great White Way" is billed to come in. This will be followed in turn by "Under the Red Robe" and "Three Weeks."

All the cops in the city were invited to attend the performance of "The Bat" at the Boston opera house Monday night, their badges acting as passes. They were all invited to enter a contest to guess the solution of the mystery play, with the answers in the box office between the acts.

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BURLESQUE ROUTES

(Feb. 25-March 3)

COLUMBIA CIRCUIT

ALL ABOARD—Feb. 25, New Gayety, Dayton; March 3, Olympic, Cincinnati.
ALL IN FUN—Feb. 25-27, Grand O. H., London; 28-March 1, Grand O. H., Hamilton; 3, Empire, Toronto.
BATHING BEAUTIES — Feb. 25, Auburn; 26, Elmira, 27, Binghamton; 28-March 1, Colonial, Utica; 3, Gayety, Montreal.
BON TONS—Feb. 25, Yorkville, New York; March 3, Empire, Providence.
BOSTONIANS—Feb. 25, Empire, Newark; March 3, Miner's Bronx, New York.
BREEZY TIMES—Feb. 25-27, Van Curler, Schenectady; 28-March 1, Harmanus Bleeker Hall, Albany; 3, Casino, Boston.
BREVITIES OF 1924—Feb. 25-27, Poli's Waterbury; 28-March 1, Lyric, Bridgeport; 3, Hurtig & Seamon's, New York.
BUBBLE BUBBLE—Feb. 25, Gayety, Boston; Feb. 3, Columbia, New York.
CHUCKLES OF 1924—Feb. 25, Olympic, Chicago; 3, Star and Garter, Chicago.
COOPER, JIMMY—Feb. 25, Empire, Brooklyn; March 3, open.
DANCING AROUND — Feb. 25, Miner's Bronx, New York; March 3, Casino, Brooklyn.
FOLLIES OF DAY—Feb. 25, Casino, Philadelphia; March 3, Palace, Baltimore.
GIGGLES—Feb. 25, Gayety, Rochester; March 3, Auburn; 4, Elmira; 5, Binghamton; 6-8, Colonial, Utica.
HAPPY DAYS—Feb. 25, Gayety, Kansas City; March 3, open.
HAPPY GO LUCKY—Feb. 25, Olympic, Cincinnati; March 3, Capitol, Indianapolis.
HIPPITY HOP—Feb. 25, Columbia, New York; March 3, Empire, Brooklyn.
HOLLYWOOD FOLLIES—Feb. 25, Gayety, St. Louis; March 3, Gayety, Kansas City.
JIG TIME—Feb. 25, Gayety, Detroit; March 3-5, Grand O. H., London; 6-8, Grand O. H., Hamilton.
LET'S GO—Feb. 25, Casino, Boston; March 3, Hyperion, New Haven.
MARION, DAVE—Feb. 25, Gayety, Washington; March 3, Gayety, Pittsburgh.
MONKEY SHINES—Feb. 25, Empire, Toronto; March 3, Gayety, Buffalo.
NIFTIES OF 1924—Feb. 25, Gayety, Omaha; March 3, Olympic, Chicago.
QUEEN OF PARIS—Feb. 25, Hurtig & Seamon's, New York; March 3, Yorkville, New York.
RADIO GIRLS—Feb. 25, Empire, Toledo; March 3, New Gayety, Dayton.
RECORD BREAKERS — Feb. 25, Orpheum, Paterson; March 3, Empire, Newark.
RUNNIN' WILD—Feb. 25, Hyperion, New Haven; March 3-5, Poli's, Waterbury; 6-8, Lyric, Bridgeport.
SILK STOCKING REVUE—Feb. 25, Star and Garter, Chicago; March 3, Gayety, Detroit.
STEP ON IT—Feb. 25, Capitol, Indianapolis; March 3, Gayety, St. Louis.
TALK OF TOWN—Feb. 25, open; March 3, Gayety, Omaha.
TEMPTATIONS OF 1924—Feb. 25, Gayety, Pittsburgh; March 3-4, Court, Wheeling; 5, Steubenville; 6-8, Grand O. H., Canton.
TOWN SCANDALS—Feb. 25-26, Court, Wheeling; 27, Steubenville; 28-March 1, Grand O. H., Canton; 3, Columbia, Cleveland.
VANITIES—Feb. 25, open; March 3, Casino, Philadelphia.
WATSON, BILLY—Feb. 25, Gayety, Buffalo; March 3, Gayety, Rochester.
WATSON, SLIDING BILLY—Feb. 25, Palace, Baltimore; March 3, Gayety, Washington.
WHIRL OF GIRLS—Feb. 25, Empire, Providence; March 3, Gayety, Boston.
WILLIAMS, MOLLIE—Feb. 25, Columbia, Cleveland; March 3, Empire, Toledo.
WINE, WOMAN AND SONG—Feb. 25, Casino, Brooklyn; March 3, Orpheum, Paterson.
YOUTHFUL FOLLIES—Feb. 25, Gayety, Montreal; March 3-5, Van Curler, Schenectady; 6-8, Harmanus Bleeker Hall, Albany.

MUTUAL CIRCUIT

BAND BOX REVUE—Feb. 25, Broadway, Indianapolis; March 3, Gayety, Louisville.
BASHFUL BABIES—Feb. 25, open; March 3, Garrick, St. Louis.
BEAUTY PARADERS — Feb. 25, Empress, Cincinnati; March 3, Empire, Cleveland.
BIG SENSATION—Feb. 26, Empress, Milwaukee; March 3, open.
FADS AND FOLLIES—Feb. 25, Gayety, Louisville; March 3, Empress, Cincinnati.
FROLICS OF 1924—Feb. 25, Folly, Baltimore; March 3, York; 4, Cumberland; 5, Altoona; 6, open; 7, Uniontown; 8, New Castle.
GIRLS FROM FOLLIES—Feb. 25, Bijou, Philadelphia; March 3, Allentown; 4, Bethlehem; 5, Williamsport; 6, open; 7-8, Reading.
GROWNUP BABIES—Feb. 25, Majestic, Scranton; March 3, Nesbit, Wilkes-Barre.
GUS FAY'S REVUE—Feb. 25, Howard, Boston; March 3, Olympic, New York.
HEADS UP—Feb. 25, open; March 3, Empress, Milwaukee.
HELLO JAKE GIRLS—Feb. 25, Empire, Hoboken; March 3, Gayety, Brooklyn.
HIGH FLYERS—Feb. 25, Star, Brooklyn; March 3, Lyric, Newark.
JOY BELLES—Feb. 25, Gayety, Brooklyn; March 3, Howard, Boston.
KANDY KIDS—Feb. 25, Allentown; 26, Bethlehem; 27, Williamsport; 28, open 29-March 1, Reading; 3, Folly, Baltimore.
LAFFIN' THRU—Feb. 25, Garrick, St. Louis; March 3, Broadway, Indianapolis.
MEET THE GIRLS—Feb. 25, Olympic, New York; March 3, Star, Brooklyn.
MIDNIGHT MAIDENS—Feb. 25, Nesbit, Wilkes-Barre; March 3, Empire, Hoboken.
MISS NEW YORK JR.—Feb. 25, Corinthian, Rochester; March 3, Majestic, Scranton.
MOULIN ROUGE—Feb. 25, Garden, Buffalo; March 3, Corinthian, Rochester.
PACEMAKERS—Feb. 25, York; 26, Cumberland; 27, Altoona; 28, open; 29, Uniontown; March 1, New Castle; 3, open.
SPEED GIRLS—Feb. 25, Lyric, Newark; March 3, Bijou, Philadelphia.
STRUTTIN' AROUND — Feb. 25, Empire, Cleveland; March 3, Garden, Buffalo.

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SHUBERT-DETROIT—"The Old Soak." Next, "Little Jessie James."

GARRICK—"The Fool." Second week. Sure to remain another.

SHUBERT-MICHIGAN — Dark. Opens soon with Yiddish attraction headed by Boris Thomashefsky.

Photoplays—"The Stranger," Adams; "Call of the Canyon," Madison; "Yankee Con[illegible]," Capitol; "George Washington Jr.," Broadway-Strand; "The Blizzard," Washington.

Richard Dix in person this week at the Madison.

"A Pair of Sixes," by Woodward Players, at Majestic. Next, "The Woman on the Jury."

Oscar Hanson is new Pathe manager succeeding George Sampson.

The Imperial Building Co. announce a new theatre seating 2,200 on the east side. Policy, pop vaudeville. Expect to open about Dec. 11.

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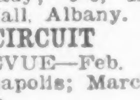

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BETH McCOY

"N. Y. MORNING TELEGRAPH"
February 19, 1924

"The Cosmopolitan Trio, Beth McCoy, Pompeo Tomasini and Fernando Guarneri, have charming voices. Their repertoire aroused an ovation which might set another record, this being for the acclaim accorded a straight singing act on number two."

POMPEO TOMASINI

WEEK OF MARCH 10th, B. F. KEITH'S HIPPODROME, NEW YORK

SHOW REVIEWS

(Continued from page 23)

ried him for his kale won a laugh and held a kick.

The Elm City Four followed in a regulation male quartet turn, finishing with a comedy version of the "Rigoletto" quartet, which got some laughs. The organization has a splendid basso, who doesn't get much of a chance, while the others are also okay. This act was a decided hit in the fourth spot, and was recalled for several bows after the stage had been darkened.

Fifth was the Clasper dancing act, with two male assistants and a production. Miss Clasper's entire routine is well framed and the punch is in the dance done before the white drop upstage, with a heavy spot in the trough haking her shadow, the effect being got by the varying distance from the sheet of the dancer.

Irwin and Besser, with nance comedy, were on fifth, and although their material was of the red-necktie stuff, only once or twice did the straight man make any reference to the "nance" stuff. Most of their comedy was built on the comic's repeating a word which the straight man didn't want to hear—with a slap coming to him each time. After a while "He Who Gets Slapped" begins using synonyms. A good comedy song sent them off strong and nearly gave them the applause hit of the bill.

Col. House and the Cowboy Band made their first eastern appearance. The turn carries eight men, one the leader, who doesn't play, but sings, with two saxes, trombone, cornet, Sousaphone traps and piano, also two men doubling with violins and clarinets, making the music. They're garbed as cowboys, and their leader smokes a cigaret and fires pistols to make things wild. Their selections are unfamiliar for the most part, and the settings are of the mountains, with a backdrop and a "covered wagon" masking part of the piano. It isn't a big-time turn, but should be an intermediate headliner, with its novelty in its favor.

Rose Selden and Co.—the "company" being a male partner, who is the understander in a series of equilibristic and juggling feats—closed the show strong, her exceptional work as the topmounter scoring. One of her tricks is perching herself on his headth with one hand, juggling a hoop on an outstretched leg. This stunt isn't short and snappy, but prolonged, and the man's duration won for him a big hand. She worked bare in "one" instead of the usual full stage.

"Do It Now" was the feature picture, and business was only fair Tuesday night, with the snowstorm to blame.

5TH AVE.

They're always having some kind of a special "week" down at Proctor's Fifth Avenue. That's why they're always doing business down there, maybe.

This week it's an all-comedy racket, with a couple of "Funmakers" bills filling each half. The billing labeled it "Funmakers" week, but as far as the first half was concerned it could have been called "Music" week.

For it was the two acts with music in 'em of the eight making up the first half show that copped the ace-high applause souvenirs Monday night, regardless of the comedy angle accented in the billing.

Al Moore and the U. S. Jazz Band, a 12-piece orchestra of gobs in uniform, closing the show, sailed into port on a tidal wave of approval topped off by a young hurricane. And Pinto and Boyle, next to shut, directly ahead, banjo-plunked and warbled their way to a hit that had the gallery guerrillas whistling for more.

All of the eight turns including the two mentioned had more or less comedy in them, which was a good idea as it lent authenticity to the "Funmakers" monicker.

Some of the comedy went for Sweeney, though. Clinton and Rooney, on second, whanged 'em with their sure-fire hoofing, but Clinton had his own troubles trying to make 'em believe his routine of gags were funny.

The gags were all right and so was Clinton's delivery, so it must have been too early for gag telling, the customers sitting there as if they were in a trance. Miss Rooney's clogging clicked for its usual bull's-eye.

Mr. and Mrs. Norman Phillips and Norman Phillips, Jr., in "A Lesson for Wives," by S. Jay Kaufman, were third (New Acts). It's a bit long winded, with the basic idea the familiar "before and after marriage" thing, but Norman Phillips, Jr., a kid with a theatrical future as big as John D. Rockefeller's bank account, saves it from folding up and dying.

Donovan and Lee each were given a welcoming salute from the regulars when they entered. Jim made the laughing score aggregate a healthy average with his Celtic anecdotes. The budget included most of the standards Mr. Donovan relates so well, but overlooked one or two he's been identified with, such as "Out he goes, hot or cold, in the morning."

The lilting by Donovan and perfectly timed stepping by Miss Lee wound up a staple specialty that put a world of life and ginger in the middle of the show.

Next were Gitz Rice and Hal Forde, assisted by an uncarded male vocalist disguised as a stage hand (New Acts). The Three Reddingtons opened.

Frawley and Louise in Paul Gerard Smith's "Exceeding the Speed Limit" was the second man and woman combination with a vehicle having the action broken up with several changes of scene, the "Lesson for Wives" skit three acts previously being split into episodes.

Smart dialog with lines that compel laughs written in a snappily humorous vein are sprinkled liberally through the kaleidoscopic changes of locale, and Frawley and Louise shoot the lines over with the precision of expert farceurs.

The team made the grade for their curtain speech with ease, but that's one act that's always sure of a speech, because Mr. Smith, the author, made certain of it by incorporating it in the act. It's an idea that's been growing rapidly in vaudeville of late. After a while all of the acts will have speeches written into the act, probably.

The Fifth Avenue jammed 'em in like an Interborough express at rush hour Monday night. Bill Quaid almost became an actor in the afterpiece. He was standing in the wings and someone dragged him on, greatly to his evident embarrassment. He walked across the stage, making the distance of some 70 feet in about two seconds flat, a record, most likely, for the event. The crowd gave Bill a royal send-off.

After the U. S. Jazz Band had finished their regular turn, Marie Lee walked on for a bit of tapping, the tenor-banjoist of the Pinto and Boyle act uncorked a Russ dance which had him hock stepping while playing, a decidedly difficult trick, and Gitz Rice did "Pal of Mine," which he authored. Boyle, Forde and the "Co." of the Rice-Forde act and Rice then warbled it for a quartet number that brought out some tuneful harmony. It was a wow.

The afterpiece held 'em in and its specialties were pleasantly entertaining, with the comedy pianist of the U. S. Band building it up nicely with laughs.

Bell.

KEITH'S BOSTON

Boston, Feb. 20.

Far better than the average is the show at the local house this week, and, judging from the response of Monday, it should be turnaway house at the end of the week. The house has three performances scheduled for Friday, the holiday, and on Monday afternoon there was a big line-up at the advance box office, with money in hand to take care of those performances.

This week the show is built exclusively along true and tried vaudeville lines. There is nothing approaching a name draw on the bill, although the program calls for the appearance of some who are known to followers of vaudeville, and even the picture end is represented in the sketch by Louise Lovely. Well-balanced vaudeville with speed always apparent, and just one letdown from the general high average is the story.

With a different line-up for the rest of the acts it is more than probable Miachua would not have been asked to open the show with her wire act. She would have rated a much better position. But she opens this show this week and started it off far better than is the usual case. This girl, with a special announcement that she is the only wire performer who works without an umbrella or pole for aid in balancing, gave the audience one thrill after another, finishing up with a punch and leaving an enthusiastic house. She attempts no encore.

Russell Carr with his ventriloquist act, follows. Carr is careful of his selection of material and also knows the value of whipping through an act without hesitation. While he didn't do so he could have taken an encore at the Monday afternoon show.

The second dumb act for the bill was the Pasquali Brothers, in third position. Two of the boys stick to the straight work, with one of the boys furnishing a bit of comedy, in action and make-up, but also demonstrating that he is there with the tumbling work. Without apparent effort the boys get through some decidedly tough stunts.

Vera Michelena and Fred Hillebrand, with Halsey K. Mohr at the piano, had some of the house guessing how Hillebrand was going to work a week in Boston with his act and get away with it. Coming right down to cases, Hillebrand has confused vulgarity and humor. His remarks just before Miss Michelena appeared in tights were so strong that it took about all the effect away from her appearance.

Louise Lovely's "A Day at the Studio" ran for several minutes and is in the first instance propaganda

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whether it is intended as such or not. She opens with a plea for a better understanding of Hollywood and asks the audience to remember that there are good people there as well as bad. Then the act flashes into full stage, with the scene showing how interior sets are made. The audience is pulled into this part of the act, children being invited on to the stage at the matinee and adults for the evening shows. The act carries with it one plant, a fat man, who comes out of the audience and does a tragic-comic bit. The sketch is interesting but a bit too long for vaudeville.

Moore and Freed, who have appeared here many times in the past with their comedy musical act, are again a hit this week. More than that cannot possibly be said.

The first dancing act of the bill is on next with Helen Coyne and Henri French. This act has tone all the way, and carries out the idea of the title, "Music of Motion." Well staged with good costume effects, and plenty of much better than ordinary dancing, the act was over with a crash Monday, with the Spanish dance for a finish keeping the house right on its toes.

Joseph E. Brown with O. Henry's classic, "Arrest Me," was a bit too far along on the bill to get the best effect. The act follows out very closely the author's story and, as is well known, is a classic for satirical humor. After the regular act Brown did a couple of dances of the eccentric type, scoring best with his drop into the orchestra pit and out again. A walk-out started during his act which was the occasion for Brown to mention that if he did a couple of more dances the house would be emptied.

Palmero's Canines closed the show. A dog act a bit out of the ordinary, with the dogs doing their stuff for the man and the act graced by a well-built girl in tights whose sole duty seems to be to appear in tights. Come to think of it, she did just a little more than this. She threw one of the dogs to Palermo for a balancing stunt toward the finish. *Libbey.*

LOEW'S STATE

Mighty little to praise in the show this week, with Artie Mehlinger as the headliner. The weakest point of the program was its comedy.

The combination of two flash acts on the bill, one with five people and the other with eight, may have accounted for the failure to provide an act that would have carried the bill.

The combination of a weak vaudeville bill and a weak picture, the latter a Metro release. "The Man Life Passed By," was such that it was far from enjoyable.

Opening the show, Sankus and Slyvers did their acrobatics and contortion, and got a few laughs during the latter portion. Brennan and Winne, the sister act, with their new and old songs idea, on second, were about as near a hit as the entire bill had—at least from the standpoint of applause.

Alfred Latell, assisted by Elsie Vokes in "The Pup," passed on the strength of Latell's animal impersonation. Clay Crouch and Co. (New Acts), in "Oh, You Shiek!" were far from deserving.

Next to closing, Mehlinger tried, and tried hard, but he simply could not. He did a couple of numbers, the best of which was "Not too Nice to Be Naughty." His gagging was like the Philadelphia letter carriers he told about.

"A Venetian Romance" (New Acts) closed the bill. It is a classical musical and singing offering, with eight people. A flash, to say the least.

Business Monday night looked very good. *Fred.*

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-President

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KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Chauve-Souris."
SHUBERT-MISSOURI — "The Bat."
GAYETY—"Talk of the Town."
GARDEN—"The Op'ry," musical stock.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"The Eternal City," picture.
LIBERTY—"Rosita," picture.
ROYAL—"In the Palace of the King," picture.

With the Automobile Show drawing close to 200,000 last week there were thousands of seats in the theatres unoccupied, the week being a regular flop at nearly all the houses. The two Shubert houses and the Orpheum probably suffered the worst. The Auto Show was held in the American Royal Exposition building, a couple of miles from the theatrical district, which made it bad for those who contemplated attending both the show and a theatre the same evening. In spite of this heavy opposition "The Highwayman," at the Shubert-Missouri, did very satisfactory business—considering prices and everything, better than "Sally, Irene and Mary," at the Shubert.

"The Bat's" fourth appearance here in three seasons; $2 top this time.

It is reported that Ann Nichols has secured a lease on the Garden for an indefinite run of "Abie's Irish Rose," to start in the early spring. The Al and Lole Bridge musical stock has been in the Garden since the departure of the De Wolf Hopper Opera Company in November.

While no announcement has been made, it is the understanding that the Bridges will close their Kansas City engagement in March and that the Nichols "miaracle" will follow.

Encouraged by the big business chalked up by "The Music Box Revue," with a $3.50 top, the Ziegfeld "Follies," which comes to the Shubert for seven days, starting March 9, will ask $4.40 for the entire lower floor and with the balcony scaled from $2 to $3.50. This will be the first time for the "Follies" in four years.

A condensed version of "Uncle Tom's Cabin," produced by amateurs, will be at the Mainstreet.

Orin Dysart, assistant treasurer at the Shubert, has been transferred to a similar position at the Shubert-Missouri. His place at the Shubert has been taken by Elmer Pendelton, from the Orpheum staff.

Edward Dubinsky, manager of the Regent, who has had several runins with the city officials during the past year, was acquitted in District No. 3 Court this week on a charge of operating his theatre without a license.

Clarence Burns, for some time advertising agent at the Garden, has been appointed to a similar office for the Shubert.

Variety-Clipper Bureau
WASHINGTON, D. C.
Evans, Bldg., New York Ave.
By HARDIE MEAKIN

Washington is getting back on the try-out map. Two new ones last week and two again this week. "The Birdie" with Doris Kenyon at the Garrick Monday and "The Lady Killer," by Frank and Alice Mandel, at the Belasco same night. Both reviewed elsewhere in this issue.

Poli's is housing Walter Scanlan in "The Blarney Stone" for the current week, with Sir Harry Lauder following, week of Feb. 25. The "Greenwich Village Follies" is on its way with the two "Misters" billed in type almost as large as that of the show.

The National has a Sunday night opening with "One Kiss," "Vanities" Feb. 25. This is Peggy's home town.

"Simon Called Peter" is proving a life-saver for Leonard Wood, Jr., at the President. He is paying off some of the deficit of his stock venture, his ads appear again in the dailies, and he has hired a dispenser of publicity in the person of Frank Baer, who up to a short time ago was performing that same function for the Keith house here.

Andy Kelly, publicity dispenser for the Shubert house, the Belasco, took on a special assignment, and incidentally an extra salary, with William A. Brady to put "Simon Called Peter" across. Kelly put across some good work, even had the police after the house before it opened. But better than that, he unknowingly created something that the local critics will long remember. Planting us all in a bunch in the orchestra near the lower left-hand boxes, it was possible for us to hear the now famous remark: "It's the House Detective," which issued from this same box when the minister and the nurse in the play on a week-end party in a London hotel expressed wonder who it was that knocked at the door and thus so rudely interrupted.

Nelson Bell, after removing the splints from his fractured arm, discovered the bone had not set properly and it all had to be done over again. X-rays have since disclosed that now the bone is knitting properly. Bell stuck on the job through it all.

The Moscow Art Players again headed for Washington. Poli's gets the show March 16.

Sam Boyd, for the past five years private secretary and confidential clerk to Harry Crandall, has severed his connection and is practicing law on his own.

Reichler, Utica, N. Y.—Opening of the assembly hall at the Playhouse, the home of the Samaritans, Utica's (N. Y.) little theatre group, was featured Thursday night, February 7, with presentation of "Tears," a one-act play written by Mrs. William Gumble, and featuring Mrs. Gumble in the leading role. The piece is of a woman pleading with the district attorney for an erring husband, accused for forgery. Others in the cast: District Attorney, "Ted" Ruback; his daughter, Margaret Carr; butler, DeVillo Radway

Utica, N. Y., Feb. 7.—The West Hill Social and Dramatic Club has been organized in Paris, near N. Y., near Utica, with these officers: President, Edward J. O'Connor; vice-president, Lawrence Moyer; secretary and treasurer, John H. Roberts. Several plays are being rehearsed for early presentation.

It does not always follow that an excellent actor is a discriminating smoker. However, in this instance it is true.

JOE WESTON
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is a great actor and a good judge of tobacco. He smokes those I & Y specials. You should, too.

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CHARLIE WILSON
"The Loose Nut"

I'm coming East again.
Who Cares? (Answer from the mob.)
I know it, but I'm coming East, anyway.
Fleischman, please note.
That ought to get a rise out of you.

BILLY
DUVAL
AND
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SYMONDS
IN
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KEITH CIRCUIT
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Direction CHAS. BIERBAUER
The Saddest Words of Tongue or Pen Are These, on Number Two Again.
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BOBBY
HENSHAW
AND
ENCORE

NOTHING NEW UNDER THE SUN?
You'll be surprised
It's All New
HARRY ROSE
NEW ACT
and IT'S ALL NEW

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Messrs. Ziegfeld, Dillingham, Cohan, Shubert and associates notice what Chicago said:—

"Now came the big hit of the show, Buddy Walker. The moment this young man walked out you knew he would be. He had class, and class shows at the first appearance. He is big time. He stayed a long time out there in one, but not too long. In fact, as far as I was concerned, he could have completed the entertainment."

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Keith's, Dayton (February 25)
Still going strong for many, many consecutive weeks for
B. F. KEITH and
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Now working eight weeks on the coast
RAYMOND FAGAN
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GARVIN SISTERS.....Dancers
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EDUARDO SANTOS.....First Trumpet
GEORGE McGIVERN...Second Trumpet
EARLE THOMPSON.....Saxophone
ROBERT GOLDEN.....Saxophone
NORMAN McPHERSON.....Sousaphone
SAM PRINCE.....Banjo
WALTER KING.....Trombone
TED GLEASON.....Drums

We will soon be headed for New York—then watch out

HIP RAYMOND
The Famous Hippodrome Clown
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A Treat for the Kiddies as Well as the Grown Ups.
Direction EARL & PERKINS

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says
In the North or South
THE OSSMANS
Are Always a Riot
Howard, Atlanta, Ga., this week (Feb. 18)

MATTY WHITE
THE SINGING HUMORESQUE
SPECIAL FEATURE
with Barney Gerard's "ALL IN FUN"

PHIL ROY
ROY and ARTHUR
ROUTED
Direction AARON KESSLER and EDWARD RESNICK

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Pilot for Loew Circuit, WILLIAM MACK

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in A CYCLE OF LIFE
"A NEW COMBINATION OF BEAUTY AND MELODY"
Direction HARRY FITZGERALD KEITH'S CIRCUIT
Western Representative: JACK GARDNER

BENTO BROTHERS
PALACE, CHICAGO—WEEK FEB. 24
LEW GOLDER, East EARL and PERKINS, West

BILLS NEXT WEEK

(Continued from page 25)

Geo Armstrong
Krones
(One to fill)
2d half
Bill & Genevieve
Mark Kelly Co
Danny June Co
(Three to fill)

RACINE WIS
Rialto
Leons Ponies
Alice Hamilton
"Pinched"
O'Halligan & Levy
(One to fill)

ST. LOUIS
Columbia
Kuban Japs
Roe Reeves
Senter & Russell
Broderick Feisen Co
Hickman Bros
(One to fill)
Grand
Prince Leo
Weber & Clifford
Fargo & Richards
Al Abbott
Jack Trainor Co
Bryant & Stewart
O'Brien Sextette
30 Pink Toes
(One to fill)

SPRINGFIELD ILL
Majestic
Victoria & Dupree
Alice Hamilton
Guiran & Marg'ite
Walter Weems
(Two to fill)
2d half
Saxton & Farrell
Catherine Calvert
Kenny & Hollis
(Three to fill)

SPRINGFIELD MO
Electric
Hazel Goff & B
Keno Keys & M
2d half
Andree Sis
Rice & Cady

ST JOE MO
Electric
Edward Hill
Alexander & Roach
Geo Wilson & Addie
Valentines & Bot'ly
2d half
Otto Bros
Max Thelien Troupe
(Two to fill)

SOUTH BEND
Palace
Raymond & Schram
Jean Adair Co
J & W Hennings
European Girls
(One to fill)
2d half
Sweet Sixteen
Walter Weems
(Three to fill)

TERRE HAUTE
Hippodrome
2d half
Bee Ho Gray Co
Raymond & Schram
J & W Hennings
European Box'g G
(Two to fill)

TOPEKA
Novelty
Daly & Gray
Pearce & Williams
(Three to fill)
2d half
Alex'der & Roache
Kitner & Reaney
Rialto & LaMont
(Two to fill)

PANTAGES CIRCUIT

TORONTO
Pantages
(25-29)
Adair & Adair
Bayes & Smith
Kahyama
*Wigginsville
Marion Claire
Roland Travers

HAMILTON, CAN.
Pantages
Sherwin Kelly
Fenwick Sis
Casson & Klem
King Solomon Jr
Jack Strauss
The Rios

CHICAGO
Chanteau
Sonia & Escorts
Wallace & May
Chas Keating Co
Moscow Art Co
Grant Gardner
Three Londons
2d half
Mann Bros
Overholt & Young
Local Band
Ben Nee One
Elsie & Paulson

MINNEAPOLIS
Pantages
(Sunday opening)
Chapelle & Carlton
DeMont & Grace
Edna W Hopper
O Stamm & Girls
Dave Harris
Jerko

REGINA, CAN.
Pantages
(25-27)
(Same bill plays Saskatoon 28-30)
York's Pupils
Burns & Foran
Hill & Balfour
Werner Amros Trio
Whitefield & Ire'd
Uyeno Japs

EDMONTON, CAN.
Pantages
Barto & Melvin
Lawler & Glazer
Race & Edge
Versatile Steppers
Palo & Palet
Four Girton Girls

CALGARY, CAN.
Pantages
Louise & Mitchell
Sue Russell
Nautical Follies
Noodles Fagan
Six Belfords

SPOKANE
Pantages
Little Yoshi
Northlane & Ward
Sherri Revue
Carl McCullough
Four Yellerons

SEATTLE
Pantages
Three Belmonts
Massart Sis
Wylie & Hartman
Dillon & Parker
Varden & Perry
Vardell Bros

VANCOUVER, B C
Pantages
The Earles
Baby June
Tuck & Clan
Heart of Clown
Bert Walton
Gertrude Avery Co

BELLINGHAM
Vaudeville
The Tinsdales
Cliff Green
Hughes Merritt Co
Sherman Van & H
Haveman's A'mals

TACOMA
Pantages
Al Golem Co
Turelly
Rogers & Donnelly
Cain Bros
Thaleros Circus
Harry Abrams Co

PORTLAND, ORE.
Pantages
The Rawleys
Laurie DeVine
Myron Pearl Co
Juanita Hansen
Britt Wood
Georgia Minstrels
Travel
(Open Week)
Melford Trio
Howard & Norwood
Lford & Fr'd'ricks
Haney Revue
Story & Clark
Herberta Beeson

SAN FRANCISCO
Pantages
(Sunday opening)
Frank Work Co
Sabbott & Brooks
Wilhats
Walters & Stera
Irving's Midgets

LOS ANGELES
Pantages
(Sunday opening)
Rasso
M'K'sick & H'lliday
Courtney Sis
Murray & Maddox
Hutch & Snyder
Cuba Crutchfields

LG. BEACH, CAL.
Hoyt
Kufka & Stanley
Halliday & Wilette
Fridkin & Rhoda
Rigoletto Bros
Howard & Lewis
Tera

SALT LAKE
Pantages
The Hanans
Louis Winsel
Nell Fernandez
Fred Weber Co
Burt & Rosedale
The Mounters

OGDEN, UTAH
Pantages
(28-30)
Gibson & Price
Jane Curtis
Alla Axiom
Jed Dooley Co
Hanneford Family

DENVER
Pantages
Joe Reichen
John Burke
Harmon & Sands
Evans Mero & E
Mary Drew Co
Robinson's Band

COLO. SPRINGS
Burns
(25-27)
(Same bill plays Pueblo 28-30)
Clifford & Gray
Paul Sydell
Baraban Groh Co
Milo
Nat Chick Haines

OMAHA, NEB.
World
Julia Edwards
Lucille & Cockie
Bernadi
Watson Sis
Van Hern & Inez

DES MOINES, IA.
Pantages
Mary Blank Co
Jewell & Rita
Valeska Suratt
Libonati
Steve Green
Stanley Trip & M

K'NSAS CITY, MO.
Pantages
Rafayett's Dogs
Valeska Suratt
Ross Wyse Co
M Montgomery Co
A Robbins
Four Phillips

MEMPHIS
Pantages
LaSalle Hassan & L
McGowan & Knox
(Others to fill)

TERRE HAUTE
Indiana
1st half
Mann Bros
Overholt & Young
Local Band
Ben Nee One
Elsie & Paulson

TOLEDO
Rivoli
Trella Co
Harris & Holly
H & J Shields
Taylor Howard & T
Saralen

INDIANAPOLIS
Lyric
The Cromwells
B & G Hall
Billy Swede Hall
Prosper & Marst
Follies

COLUMBUS, O.
James
Ritter & Knapp
Margaret & Caddee
Seymour & Cunard
Joe Roberts
Kane & Wiley

DETROIT
Regent
Nestor & Vincent
Rhoda & Brosheil
Mary Reilly
Wm Weston
Ward & Raymond
Billy Sharp's Rev

Miles
Gordon & Rica
Knowels & Hurst
Mildred Melrose Co
Stanley Chapman
In Transylvania
Chabot & Tortoni
Kluting's Animals

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Bert Sloan
W & G Ahearn
T & D Ward
Flo Lewis
Harry Walman Co
Al Herman
Klown Revue

FT. SMITH, ARK.
Joie
2d half
Ergotti & Herman
Briscoe & Rauh
5 Minstrel Mon'rchs
McFarlen & Palace
(One to fill)

FT. WORTH, TEX.
Majestic
Paul Nolan
Stanley & Birnes
Dooley & Morton
4 Mortons
Oneill & Plunkett
Stanley Bros

HOUSTON, TEX.
Majestic
Harry Moore
Barry & Whitledge
Roger Imhof Co
Deiro
Venita Gould
Rome & Gaut
Hi Ha Ho

LITTLE ROCK
Majestic
Ergotti & Herman
Briscoe & Rauh
Harry Faber Co
M'Farlane & Paree
5 Minstrel M'narchs
2d half
Ben Beyer
At Country Club
Jack Rube Clifford
Levenberg Sis & N

OKLAHOMA CITY
Orpheum
(Tulsa City)
1st half
*Fantino Sis Co
Dunlay & Merrill
Zeck & Randolph
Morris & Shaw
Yip Yaphankers

SAN ANTONIO
Majestic
Anna Vivian
Lyle & Virginia
Mollie Fuller Co
Dave Roth
Yarmark
Basil & Keller
Hubert Dyer

TULSA, OKLA.
Orpheum
(Okla. City split)
1st half
Corinne & Hooker
Jean Boydell
Harry L Cooper
Drew Valle Co
Hegedus Sis Co

WICHITA, KAN.
Orpheum
Fepita Granados
Thereno & Flynn
Awkward Age
Babcock & Dolly
Maurice Diamond
(One to fill)
2d half
*Minavitch
Frank Dixon Co
Frank Van Hoven
Emile Lea Co
(Two to fill)

GALLERY BOOS

(Continued from page 3)

of this type of press is receiving attention and will get theirs in due course.

Scenes of great enthusiasm marked the opening night of the D'Oyly Carte company at Prince's, when the Gilbert and Sullivan light opera, "Iolanthe," was revived. The queue started forming just after midnight, when six girls took up places and got into the theatre 18 hours later. During the afternoon the waiting crowd fell off somewhat, and several late comers were surprised to get seats without difficulty. When the curtain rose every member of the company received an ovation. Although with one or two slight exceptions, the company was the same as in last year's revival, the general opinion is that the performance did not quite reach the same high standard.

A South African message states that George Graves, the popular vaudeville actor and revue artist, has been paid £3,500 compensation by the Rhodesian Railway for an injury received to a finger at Victoria Falls in 1922. He was riding on a train-tram when it ran away down hill. Graves was flung out and one of the wheels took off the top of a finger. His original claim was for £4,000.

If the opening night reception accorded "It Pays to Advertise" at the Aldwych is any criterion, Walls & Henson, Ltd., who produced "Tons of Money," have another sensational success on their hands. It is no accidental hit, because one of the authors, Walter Hackett, who now lives in London, made a thorough English adaptation of his American success, so that practically every joke has been Anglicized. The three principal characters are in the hands of such brilliant players as Ralph Lynn, Tom Walls and Will Deming, and even the smallest parts have been intelligently cast. "It Pays to Advertise" looks as if it were here for the remainder of the year.

Gertrude and Max Hoffman are here with the troupe of girls said to be from Ziegfeld's "Follies." The girls are booked for the new Hippodrome show, which opens in Liverpool for a try-out before coming into London. The Hoffmans will remain here for a few months at least, during which time Gertrude will probably have a try at the vaudeville game in this country.

Peter, the Hippodrome page boy, returned from his trip to America, bringing with him the 35 Gertrude Hoffman girls, who are to appear in the new revue, "Leap Year," which is due at Easter. Rather to the surprise of London, the girls are in a species of uniform—blue dresses, with steel buttons, and wearing little black caps. A troupe of dwarfs at present playing in Paris are also engaged for the production. They are of Russian birth and seven in number. None of them is married or related. The smallest—none is said to stand higher than a table—is 21 years of age and speaks seven languages.

One of the less known of the numerous small semi-professional theatres in London and the suburbs is the Pax Robertson Salon. This is an affair in Chelsea much frequented by lovers of high art and about the size of a large dining room. It has whitewashed walls and an old oak-beamed roof. Its curtain is of sacking and its scenery of the same material. Frequently its productions are of a very "advanced" nature, semi-professionals and amateurs being helped out by West End players. The performances are invariably good. The present production is "The Cradle Song," by Gregorio Martinez Sierra—the story of a nunnery and young nuns who feel the call of motherhood.

The National Association of Theatrical Employees, a union which does excellent work for its members and frequently makes the managers sit up and take notice, met at the Holborn Jan. 3 and unanimously decided on a more forward policy toward general conditions of employment.

"The Street Singer," a musical comedy by Frederick Lonsdale, with music by Fraser Simson, will be seen for a short run in Birmingham and other provincial cities before a probable West End run. Beyond Phyllis Dare, the cast includes no "names."

HERE IS YOUR COPY

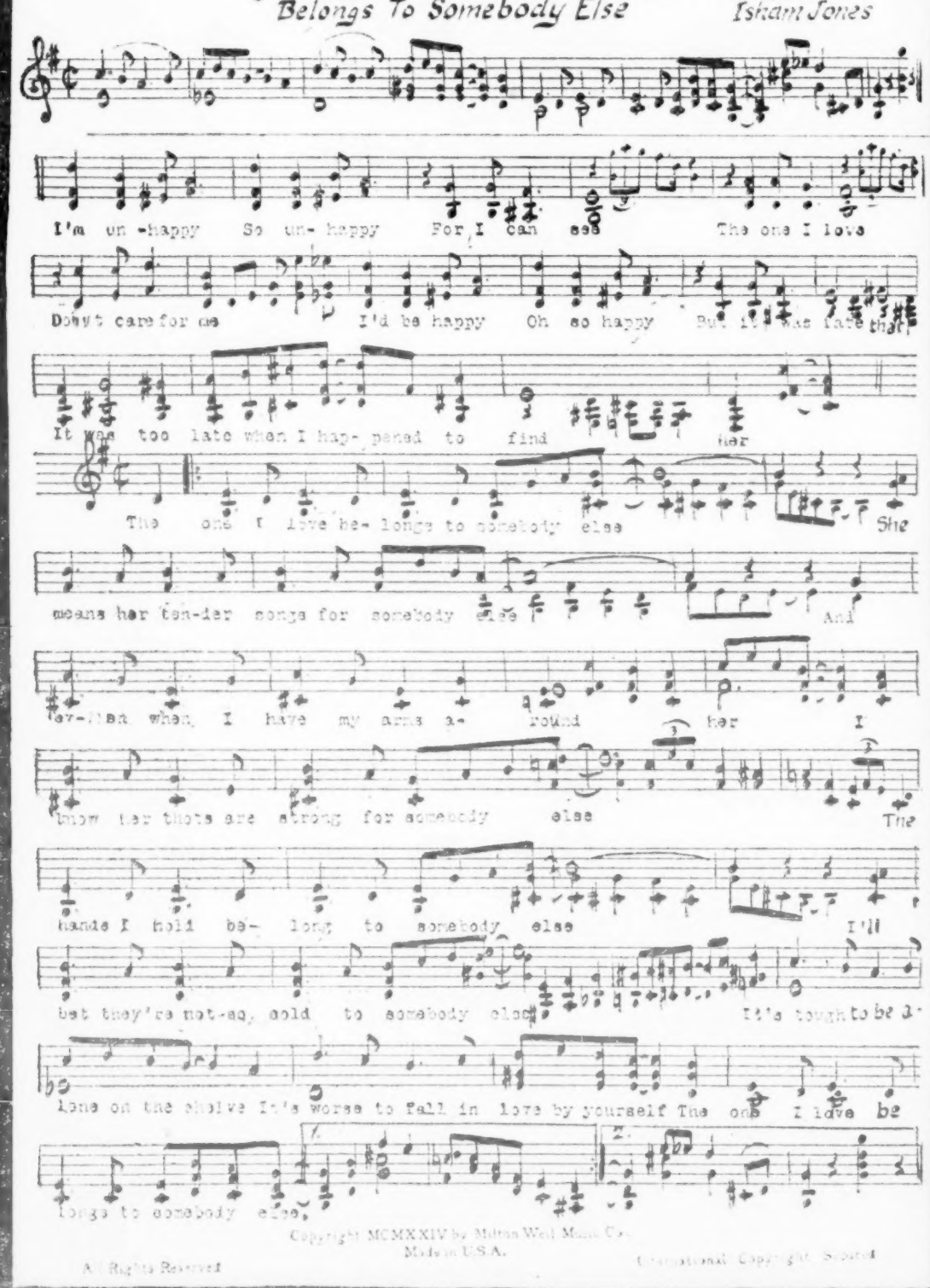
OF THE MOST SENSATIONAL SONG HIT OF THE DAY

THE ONE I LOVE

(BELONGS TO SOMEBODY ELSE)

Lyrics by
GUS KAHN

Music by
ISHAM JONES



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